

VOGUE



60c

MARCH 1

**ADVANCE
RETAIL
TRADE
SUPPLEMENT**

Opposite page 20

What do you think
about fashion?
35 questions that tell you.

New key looks—
Paris, America

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4 Place du Palais Bourbon, Paris 7

Editor: Edmonde Charles-Roux

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VOGUE IS PUBLISHED BY THE CONDE NAST PUBLICATIONS INC.

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420 Lexington Ave., New York 17, N.Y.

Telephone — LExington 2-7500

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There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

MARCH 1, 1959

COVER

How to achieve a paleness that's one of the most brilliant looks of 1959: palest flowers, some point d'esprit and veiling, delectably fragile make-up colours that never go deeper into the rose shades than the hat roses do.

The make-up roster: new Instant Beauty liquid make-up foundation—

transparent but effective;

Precious Pink lipstick. Both these, by Coty.

Lilly Daché hat. Also at Marshall Field;

Neiman-Marcus; I. Magnin.

Turquoise-bead earrings: Lord & Taylor.



PENN

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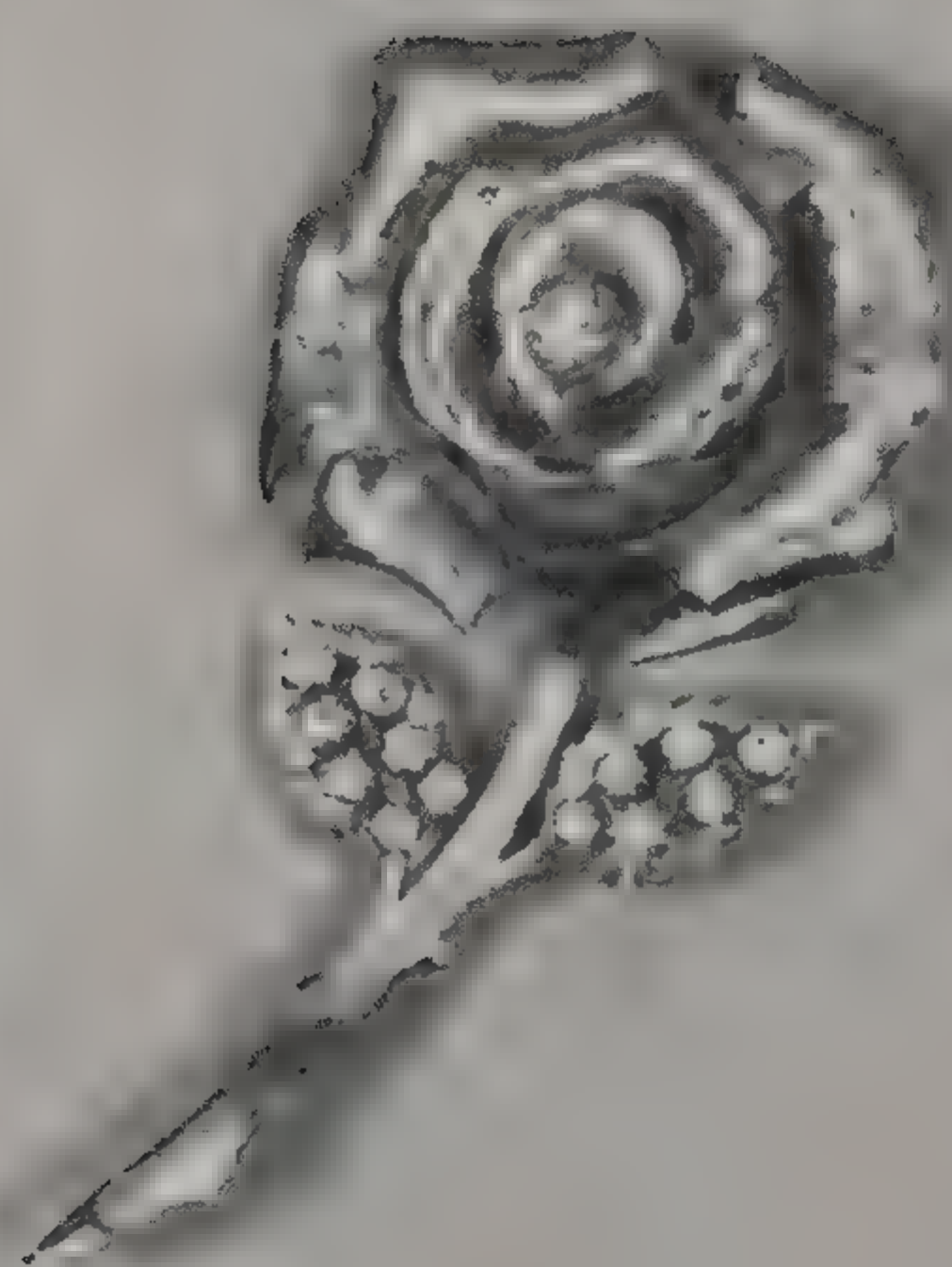


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VOGUE

Idea Sheet

"NEW KEY LOOKS—PARIS, AMERICA"



Exciting fashion news ready to influence your customers' spring fashion plans—from the pages of March 1 VOGUE.

NEW KEY LOOKS IN PARIS

16 pages reporting the news of the Paris Collections (pages 95 to 111).

NEW KEY LOOKS IN AMERICA

- **Magnum sleeves— a new force in fashion**

Dresses with sleeves that matter—large, stand-out, short (pages 114 to 117).

- **The silk persuasion**

Silk suits—black, and black and white—worn with white paper-silk, or chiffon blouses (pages 132 to 137).

Silk sweaters—new American look in fashion—shown for day, late-day, or at-home dressing (pages 122 and 123).

The new charm and magnetism of blue—printed or not—in silk suits, and silk late-day fashions—and what it can do when worn with brick, beige, greens; turquoise or emerald jewels; with pinkened make-up colours (pages 142 to 145).

Silks tanning in town—a suit, dress, and a dress-and-coat in warm sun-tanned shades (pages 148 and 149).

- **The gifted coat**

City-country coats to wear nearly any season—including a coat-costume, a coat and dress (pages 142 to 145).

The new beau geste in American fashion . . .

a rose printed velveteen evening suit; a beige dress with a long fashion lease—high neck, short sleeved, belted; new jewels with something to say; the new hon-eyed extras—beige-faced leathers (pages 118 to 121).

Unexpected price tags . . .

new spring suit looks with charming price tags (pages 146 and 147).

The tailored white party dress for little girls . . .

party looks with fresh and starchy stand-out skirts, stand-out underpinnings (pages 152 and 153).

FASHIONS IN LIVING: Steel in the 1959 scene.

You can tell the story of “**The New Key Look in Fashion**” with the “**VOGUE SAYS**” quotes on this page and your own fashions. Use these quotes to illustrate what is currently making fashion news—in newspaper advertisements and window displays.

MAGNUM SLEEVES

Vogue says: “Magnum sleeves”

Vogue says: “Dress with sleeves that matter”

Vogue says: “Double-magnum sleeves”

Vogue says: “Snifter-size sleeves”

THE SILK PERSUASION

Vogue says: “The new silk suit persuasion”

Vogue says: “The silk suit—all-time fashion great”

Vogue says: “New suit content—the white chiffon blouse”

Vogue says: “Tweed suit—silk to the marrow”

Vogue says: “Casual checked suit—casual in silk”

Vogue says: “Knitted silk—new sweaterscope”

WHAT BLUE CAN DO

Vogue says: “New blues—simply extraordinary”

Vogue says: “Blue—has a new affinity for brick, beige, greens”

Vogue says: “Blue—for turquoise or emerald jewels”

THE GIFTED COAT

Vogue says: “The gifted coat—city-to-country”

Vogue says: “The gifted coat-and-dress act”

Vogue says: “The gifted coat—a passe-partout”

NEW BEAU GESTE IN AMERICAN FASHION

Vogue says: “Jewels with something to say”

Vogue says: “Velveteen evening suit—printed with roses”

Vogue says: “Beige dress—with a long fashion lease”

Vogue says: “Honeyed extras—with tans, bright pink, greens, navy blue”

PARTY DRESSES FOR CHILDREN

Vogue says: “The well-starched look—for party girls”

Vogue says: “Young party news—white, fluffed to a crisp”

BEAUTY

Vogue says: “Colour tips—ten little porcelains”

Vogue says: “Blue—marvellous with pinkened make-up colour”

Your release date: February 26



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(pantie girdle No. 78), s-m-l, \$6.95. Garter belt, No. 31, s-m-l, \$3.95



HOLLYWOOD
V-ette
Vassarette

66

CATCH A



Fashion tosses its prettiest
compliment...a bouquet of
color to wear close to you...tiny
flower blossoms delicately
embroidered on a field of Pink Mist, Blue
Mist or White Mist nylon tricot. Catch the
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lingerie, co-designed with MATCHMAKER bras and
girdles! The slip, No. 5924, 32-38, \$8.95; petticoat,
No. 5824, s-m-l, \$5.95. Each, short-regular-tall.
MATCHMAKER panties, sleep-styles and
hosiery tints, too.

BOUQUET⁹⁹



Munsingwear

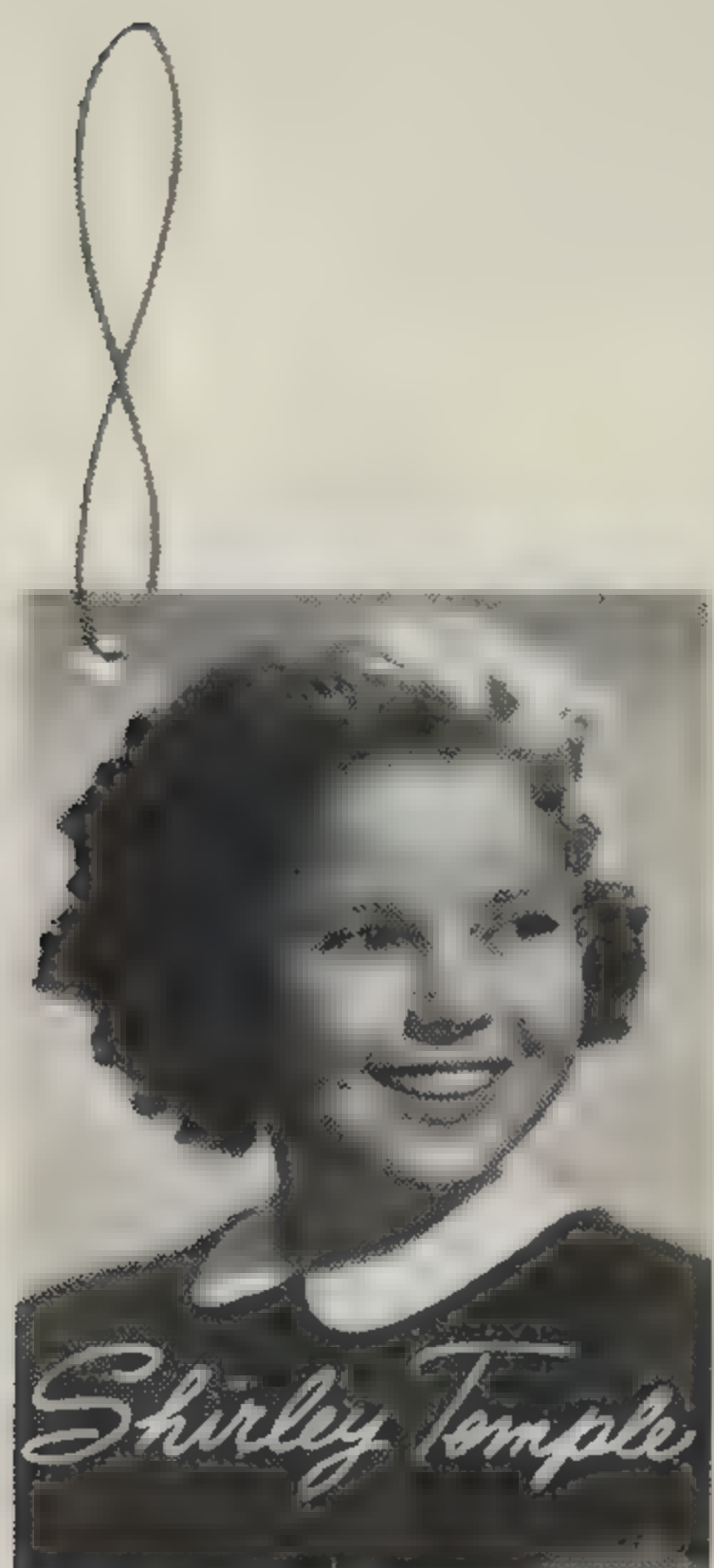
Munsingwear Inc., Minneapolis 5

v.i.b. Blouse
 *for very important persons

PRICE SLIGHTLY HIGHER WEST OF THE ROCKIES AND IN CANADA JOHN FREDERICKS HAT

Seen this noon, lunching at The Forum of the Twelve Caesars...the impeccable Schiffli embroidered overblouse. Very Important in sparkling white, exclusive Fabulux, no-iron cotton and dacron. Sizes 9-15, 10-18, 30-38. About \$4. At all fine stores or write: V.I. Blouse Corporation, 1407 Broadway, New York 18, New York.

IT'S A
SHIRLEY TEMPLE
DRESS BY
Cinderella



LOOK FOR THIS TAG



Here comes Spring and there go the girls—in a pretty new dress that Shirley Temple inspired. It's daisy-chained navy cotton, sashed in red. Sizes 3 to 6x, \$6. Sizes 7 to 14, \$8. At Best & Co., *New York*; Broadway Department Store, *Los Angeles*; John Wanamaker, *Philadelphia*; Gimbel's, *Pittsburgh*; The J. L. Hudson Co., *Detroit*, and fine stores everywhere. For name of store nearest you, write to Rosenau Brothers, Fox St. and Roberts Ave., Philadelphia 29, Pa.

NEMO

Unseen
hands
make your
figure
BEHAVE

Slip on Nemo's BEHAVE and *feel* it work! Feel the flexible palms of lastex whittling away your hips. Feel the firm fingers of Nemo's Be-Flat front smoothing out your tummy. Feel yourself molded and modeled inch by inch, from high above the waist clear down the thigh. Put your figure in Nemo's hands and watch it *behave*! **BEHAVE** illustrated 16.50. Other styles from 13.50... For young figures **MISS BEHAVE** girdles, panty girdles from 7.95. • KOPS BROTHERS, INC. • 385 FIFTH AVE., N. Y. • CHICAGO • LOS ANGELES • TORONTO

Springmaid

BLUSH SATREEN - A SUPERLATIVE COTTON

The possibilities of a dress and a jacket are infinite enough. But a dress and a *reversible* jacket will dine you out all through the quick spring and the long summer. The endlessly useful short collarless jacket is white on one side, black on the other, buttons in both directions for reversing. The well-cut sleeveless black sheath has a beautifully simple neckline and a checked cummerbund. The fabric is BLUSH, SPRINGMAID'S lustrous cotton sateen that's wrinkle-resistant and needs little or no ironing. About thirty-five dollars.

M R. M O R T

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Burdine's Miami, Fla.
Stewart Dry Goods Co.... Louisville, Ky.
J. W. Robinson Los Angeles, Cal.
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b-flat by fortuna

the foundation of youth

New! counter-bias panels give absolute hip to hip control, melting inches away with unbelievable comfort. Patented lip elastic construction anchors garters without bulge. White, black, pink, red, blue, beige. Sizes small, medium, large, extra large. **Guaranteed machine washable.** A—#270 girdle, #271 pantie \$6.50. B—#370 girdle, #371 pantie \$8.50. C—#970 girdle, #971 pantie \$10.95, (with zipper #1070 girdle, #1071 pantie \$12.95)

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TALKING
ABOUT...



THEY'RE ALL TALKING ABOUT...The gentled brightness of the new Bellini Blue...The exciting new mergers of silky suede and smooth calf...The understated elegance of the new lasts...The look of fine Italian craftsmanship...The pleasure of finding so many amenities for a mere 8.99.

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165 BECK SALONS IN 40 MAJOR CITIES, INCLUDING NEW YORK, CHICAGO, MIAMI, PHILADELPHIA, WASHINGTON AND DETROIT.



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CORSETRY

ADJUSTABLE-WAIST FANDANGO.

Two rows of back hooks—hook one, pull waist in to handspan. Hook the other, get gentle control, waistline ease. Panels slim midriff, tummy, hips unbelievably. For store, free figure booklet write Olga, Dept. V39, 7915 Haskell, Van Nuys, Cal.



DE MORGOLI

Man in a raincoat—new ways

News for men on a showerly basis—two raincoats, both for warm-weather rain. One, blazer-length; another, shirt-weight. *Above:* New and Cary Grantish—the rain blazer of water-repellent tan cotton poplin. Made like a sports jacket with patch pockets, three metal buttons, and a certain dash (on rainless days, this might go to the country club over bright linen slacks). By Aquascutum; about \$33 at De Pinna. *Below:* Raincoat with conventional balmacaan lines, news in its fabric: lightest-weight English cotton poplin, natural-coloured, that feels no heavier than a shirt. Lining: more of the same. This, good for spring, summer, a stint in a suitcase. By Rodex; about \$50 at Saks Fifth Avenue; Neiman-Marcus.



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Classic and Fashion
sweaters in

MADARA yarn

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Short sleeve pullover....about \$ 8.00

Long sleeve cardigan....about \$11.00

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All available in the soft colors for
Spring...Posy Pink, Bonny Blue,
Lemon, Beige, Aqua, White, Black
and Navy.

the name of the yarn is **MADARA**

T.M.

and
you
are
so
beautiful
in
it!



sweaters by
Premier

PREMIER scoops the world with sweaters in **MADARA**... the new, the most wonderful yarn that ever spun its sorcery around a girl! **MADARA** has "live" touch, silken look, matchless softness, easy washability... and the sweet "give-and-go-back-again" that is the very soul of shape. Darling, it's ready for you now in Premier classic and fashion sweaters at Lord & Taylor, I. Magnin, Marshall-Field, and fine stores listed on opposite page.

MADISON THROWING COMPANY, 350 FIFTH AVENUE, NEW YORK 1, N. Y.



MAKE

Your skin often reflects the life you lead and the way you care for yourself. This is why the MAGI-CARE three point beauty plan has won the grateful acclaim of women who have achieved dramatic improvement in the appearance of their skin through daily use of the MAGI-CARE Trio of products.

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The MAGI-CARE products are: Vita-Flair, a lavish moisturizing lotion; Cool Blush, a stimulating mask; and Femine 20, a triumphant new non-greasy night cream.

The Trio is formulated to bring pleasing results when all products are used daily in a continuing cycle of skin care. If the appearance of your skin seems to lack the reflection of an inner glow, shows the results of over-exposure to sun, wind, steam heat, and lack of care — use the MAGI-CARE Trio for truly extraordinary effects.



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Maude Theisfeld...WE-91161
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Melvin & Shirley Kamstra...GR-42164
Manlius, Whitlock & Whitlock...2563
Markham, Roger & Edith Cole...ED-17476
Maywood, Martin & Ruth Weinrich...FI-30759
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Oregon, Shaw & Shaw...60622
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Rock Island, F. O. & Evelyn Schmitt...57631
Savanna, Chapin & Gaffey...2121
B. K. Shores...3825

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Evansville, Bill & Jo Schaefer...GR-75231
Fort Wayne, Gertrude & Madeline Fish...MA-3188
Meyer & Kaiser...SM-3274
Peden & Peden...E-2389
Hobart, John & Beverly Alexander...66
Huntington, Hubley & Hubley...4460
Harry & Fern Oden...91
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Mary Fisher...WA-51833
Kokomo, David & Louise Mitchell...GL-21967
Nappanee, Marvin & Viola May...243
Osceola, Munroe & Gaertner...OR-49181
Plymouth, Leo & Esther Rogers...WE-68668
South Bend, Lincoln & Ethel Weaver...CE-40049
Terre Haute, Hazel Newlan...CR-63166

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Dee Remme...CR-92540
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Riceville, Harrie & Laurene Hansen...LE-95295
Vinton, Glenn & Mardene Wyckoff...GR-23903
Waterloo, Dorothy Tracy...AD-43258

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Girard, Mrs. Juanita Mills...PA-48721

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John & Celeste Cunningham...CO-78998
Robert W. & Frances Fields...CO-78998
Brookline, J. Henry & Susan K. Knowles...BE-25363
Mattapan, Walter L. & Catharine Campbell...BL-80539
Mendon, Walter C. & Maurine Gorenflo...GR-33156
Newburyport, Lionel F. & Clara Collis...HO-59-95
Newton Centre, Lawrence R. & Harriet Small...BI-41922
Reading, D. & M. Lynch...RE-23569W
Springfield, James & George Shenas...ST-51124

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Inkster, Erwin & Dania Wintersteen...LO-58769
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list continued on opposite page

The well-starched look
for party girls



SHANNON



MAGI-CARE products are marketed exclusively by Mytinger & Casselberry, Inc.
1707 Santa Fe Avenue, Long Beach, California



For really little girls, just about the most engaging party look that ever happened is fresh and starch—stand-out skirts, stand-out underpinnings, made of fabrics with the ability to do just that; sometimes helped in the washing by plastic Perma Starch. *This page:* Top, a pink pinafore of double cotton organdie embroidered with rosebuds, tied with satin ribbon at the sides. It's worn over its own pink cotton organdie dress with lace-edged collar. By Nannette, sizes 2 to 3x. \$9. Bloomingdale's. Directly above, a slip of Dacron-cotton-and-nylon with a ruffled overskirt of nylon organdie—for extra perkiness. By Her Majesty, sizes 1 to 3x. \$3 at Lord & Taylor. *Opposite page:* Above, baby Empire dress of white nylon layered over buttercup yellow nylon—no actual starch necessary, but a little in the rinsing helps. Edging the sleeves and bodice, moss-green cotton velveteen ribbon. By Mary Jane, sizes 3 to 6x. \$8 at Bloomingdale's. Below, a bouffant party slip of Dacron-cotton-and-nylon, with nicely stiffened skirt. By Style Undies, sizes 3 to 14. \$4 at Lord & Taylor.

continued from opposite page

Livonia, Hill & Hill...GA 71455
Mason, Denzil & Norma Brown...OR-79511
Muskegon, Ruth & Ted Moore...MI-41784
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Royal Oak, Quist & Quist...MI-48466
Saginaw, Melvin & Betty Somerville...MI-48666
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Traverse City, John R. Beckstrom...MI-49729
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Webberville, Albert & Mildred Coslea...MI-48734
Williamston, Marvin E. Brown...SC-29394
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Ypsilanti, Wesley W. & Edna Knaggs...MI-48455

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Jackson, Eldon & Alice Landis...MN-55102
Little Falls, Rolo W. & Lillian Bailey...MN-55102
Lyle, Carroll & Violet Howard...MN-55102
Dennis & Betty Kline...MN-55102
S. & E. Krause...MN-55102

Minneapolis, L. E. & Helen Campbell...MN-55102
Harvey & Sue Chidress...MN-55102
B. H. & J. E. Stahmer...MN-55102
Simon Verhey...MN-55102

Morgan, Alton & Frieda Kohls...MN-55102
Mountain Lake, Ned & Hazel Peterson...TR-97911
Rosa Creek, Waldo & Mary Johansen...MN-55102
Savage, Truman & Dorothy Harris...TR-18165
Triumph, Don & Mavis Persson...MN-55102
Winona, Mr. & Mrs. Robert Tillman...MN-55102

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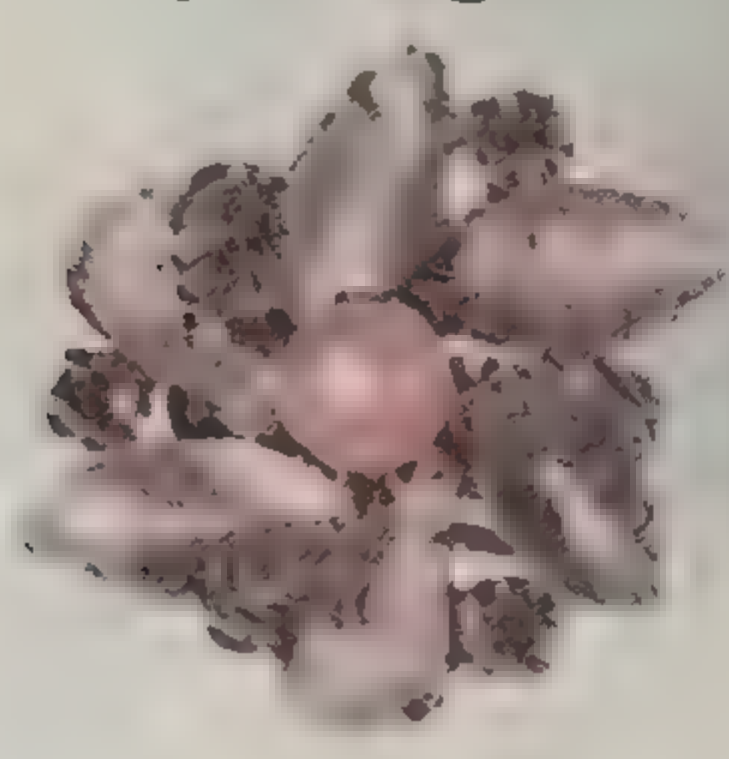
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Peru

BY NANCY GRACE

Perhaps it is the absence of change in time that makes the flight to Peru seem less exhausting than a transatlantic one. The Panagra plane leaves Washington at 6:00 P.M., comes down in Miami, a city of sequins by night, and again at Panama.

Upon awakening in the morning you look down on what seems to be surf foaming on Maine rocks and is, of course, the peaks of the Andes seen through the clouds. If you have a berth, the hostess will serve your breakfast in bed and you step out in Lima refreshed. The airport rolls out a red carpet, sponge rubber, for the El Inter Americano; the sun shines and the crowds on the airport balcony wave.

At the Lima airport I immediately felt, or thought I felt, the same gaiety as that of *La Perichole*, Offenbach's lilting operetta set in Lima.

Lima is a clean city (the street cleaners are popularly referred to as "vultures"), very alive, with a definite style of its own. Directly across from the airport is the new shopping centre built by the Rockefellers, and driving into town on the Avenida Arequipa one sees a fantastic mixture of suburban architecture—French, Tudor, a sort of Californian, Spanish, and Moorish. I liked the romantic Moorish overhanging balconies, built for ladies to look into the street without being seen. It is hard to believe, until you trip on one of the little irrigation ditches used to flood the city, that in Lima, it literally never rains. (For the first time in forty years, it rained in 1956.) Lima has, however, six months of wet air from April to October.

The best hotels in Lima are the Crillon, the Gran Hotel Bolívar, and the Country Club, which is really a hotel, in San Isidro. I chose the Bolívar for convenience as it is just around the corner from the Jirón de la Unión, a street of shops, with good cafés for tea, or pisco sours in the evening, where one runs into friends

unexpectedly. The big disadvantage at the Hotel Bolívar is the noise, but inside rooms are fairly quiet and suites cost about \$15 a day.

One of the attractions of this country is the side trips from Lima, and the best time for them is our winter, which is Peru's summer. The country, made up of three strips—the coast, the mountain ranges, and the jungle—probably provides as much variety within a few hours as any other part of the world. However, first-class travel is not always possible and the altitudes are tremendous. (Driving east from Lima, the road climbs from just above sea level to 15,000 feet in less than six hours.) Planes generally leave early in the morning, temperatures change quickly, and the tourist hotels are adequate, but hardly the Ritz. Everyone speaks of the *soroche* or altitude sickness, but as I didn't run into anyone who had it and didn't have it myself, I am inclined to believe it is overemphasized.

CUZCO

I chose the Cuzco-Puno-Arequipa circuit.

The plane for Cuzco leaves Lima at 6:30 A.M. and the Bolívar calls guests at 4:45. After following the deserted coastline, the plane climbs east over the Andes. Mountains become more jagged, and an air-line hostess, wearing an oxygen mask and tank, like a heroine out of science fiction, shows passengers how to use the tubes of oxygen beside each seat. I never got the idea of how to breathe the little wind that came out of my tube, but it didn't seem to make any serious difference. Beneath the plane, mountains turn from jungle-green to white and then to jungle-green again, and passengers reach for coats and sweaters.

Stepping out of the plane at Cuzco, I had an immediate sense of height. The earth has the curious springy quality of very high country. Because of the

(Continued on page 77)



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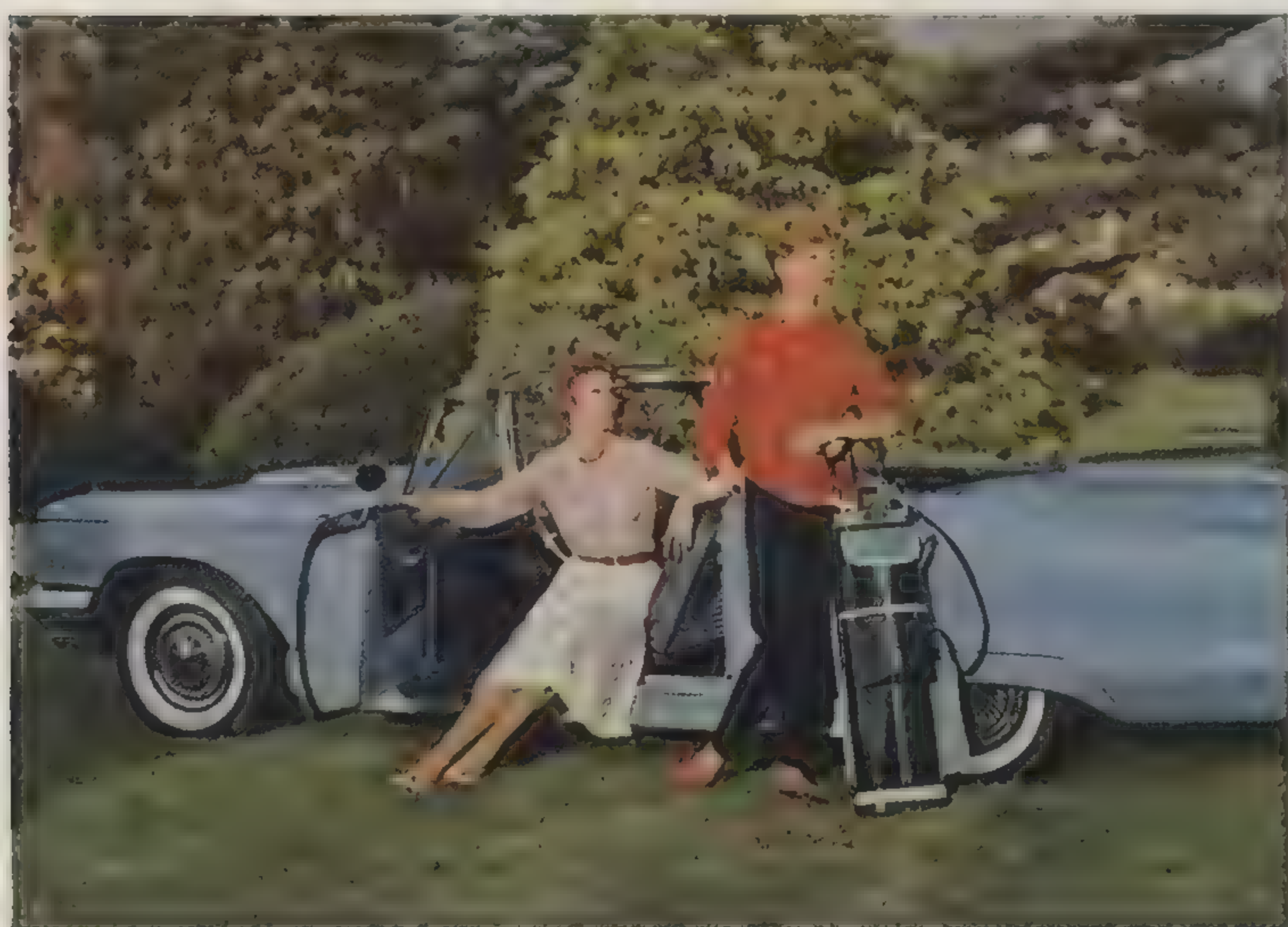
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MACSHORE CLASSICS blouses to blend with the Red Lilac-inspired circle of accessories. (Left) In white drip-dry broadcloth, gaily trimmed with two stripes. Sizes 30-38, \$3.98. (Right) The feather-soft white drip-dry cotton batiste blouse, with exquisitely tucked and lace trimmed neckline, collar and front. Sizes 30-38, \$3.98; women's sizes 38-44, \$4.98.

LAGUNA'S high-luster, one-strand adjustable pearl necklace in a tone of Red Lilac, \$2. And picture-perfect pearl ball earrings in Red Lilac, \$1. (Left) **LAGUNA'S** five-strand necklace of graduated diamond-cut crystals—imported...iridescent...irresistible in beautiful

INSPIRES A GARDEN OF ACCESSORIES



Photography by Jacques Stinson-Pagano

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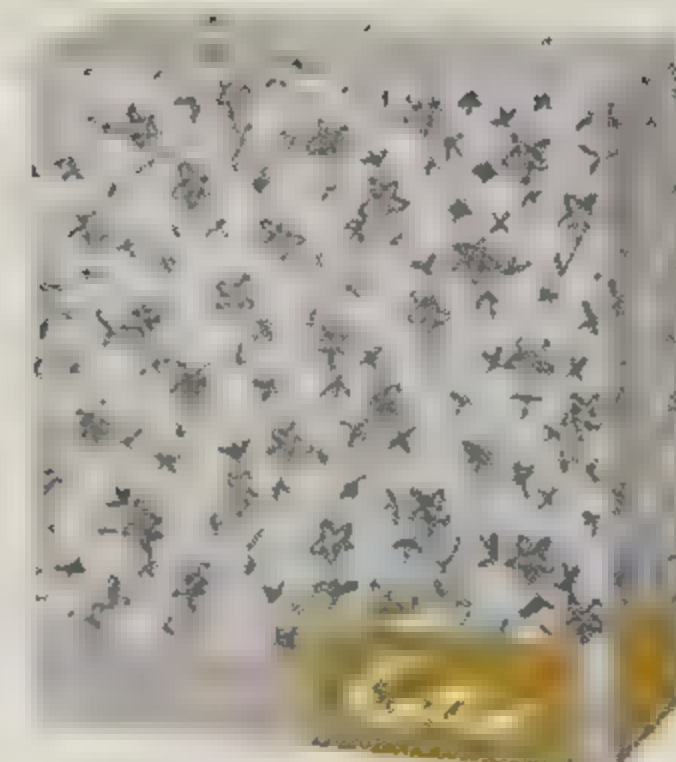
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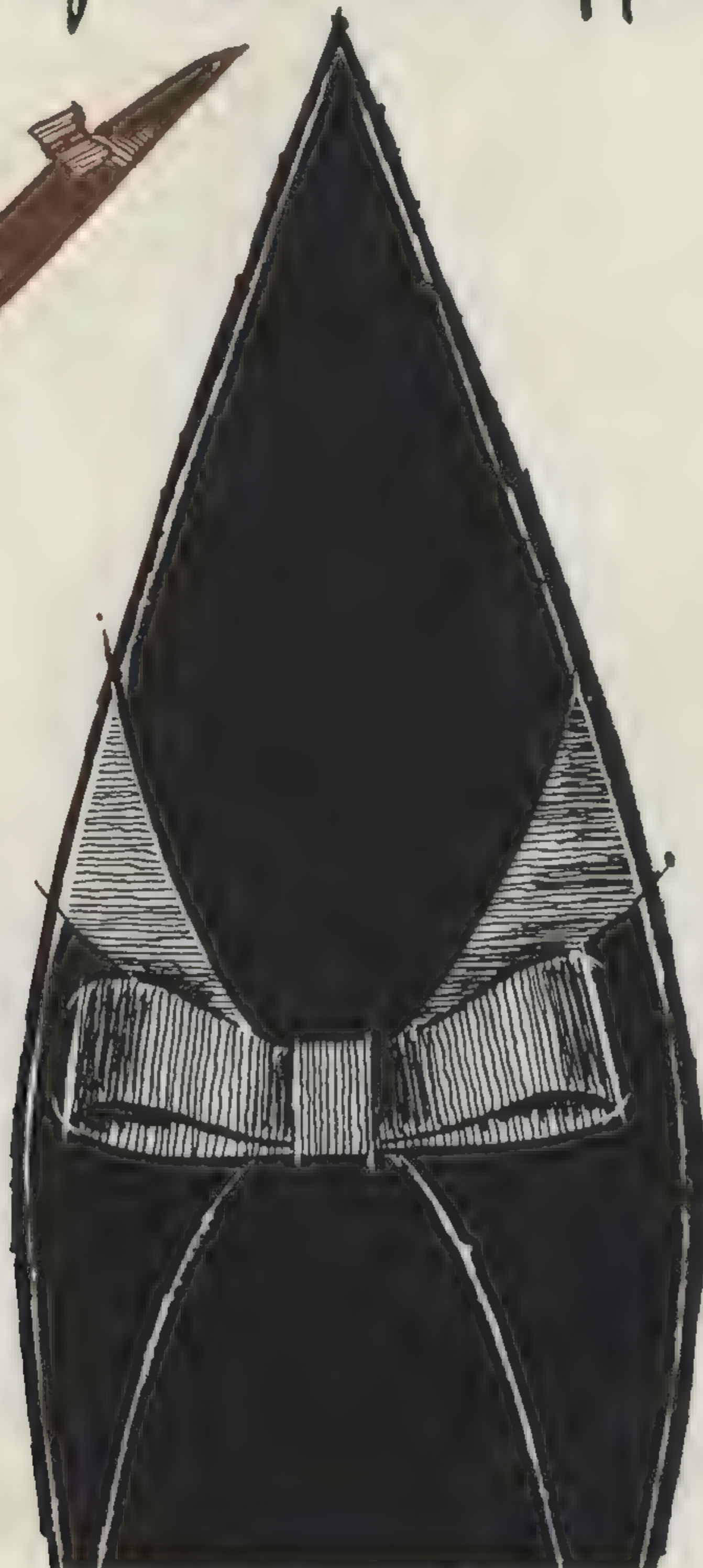
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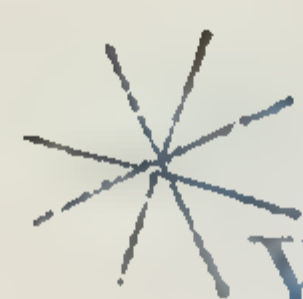


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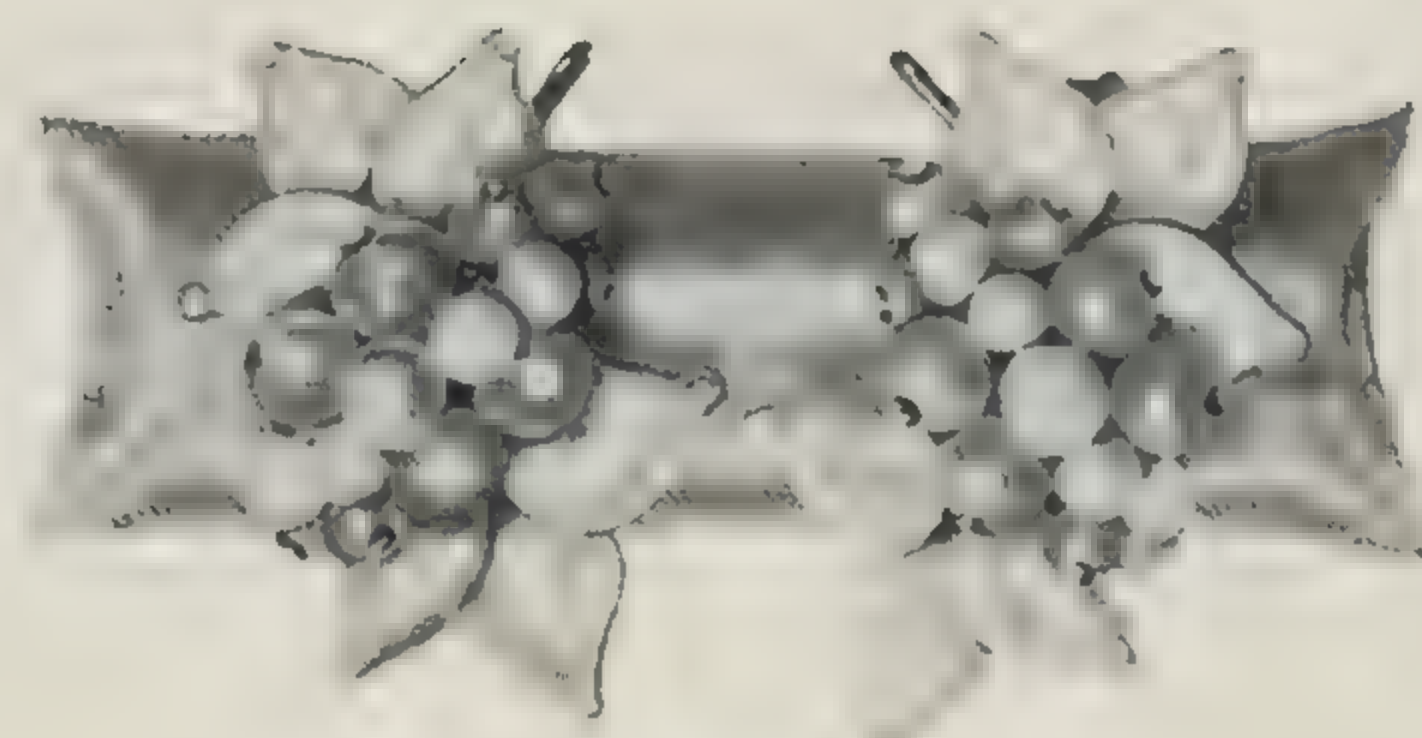
are the backs of a pair of

Wingback^{*} Earrings

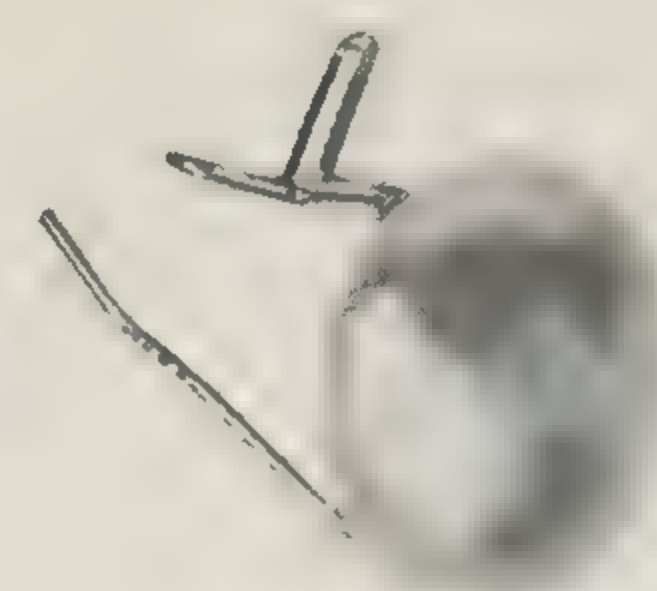
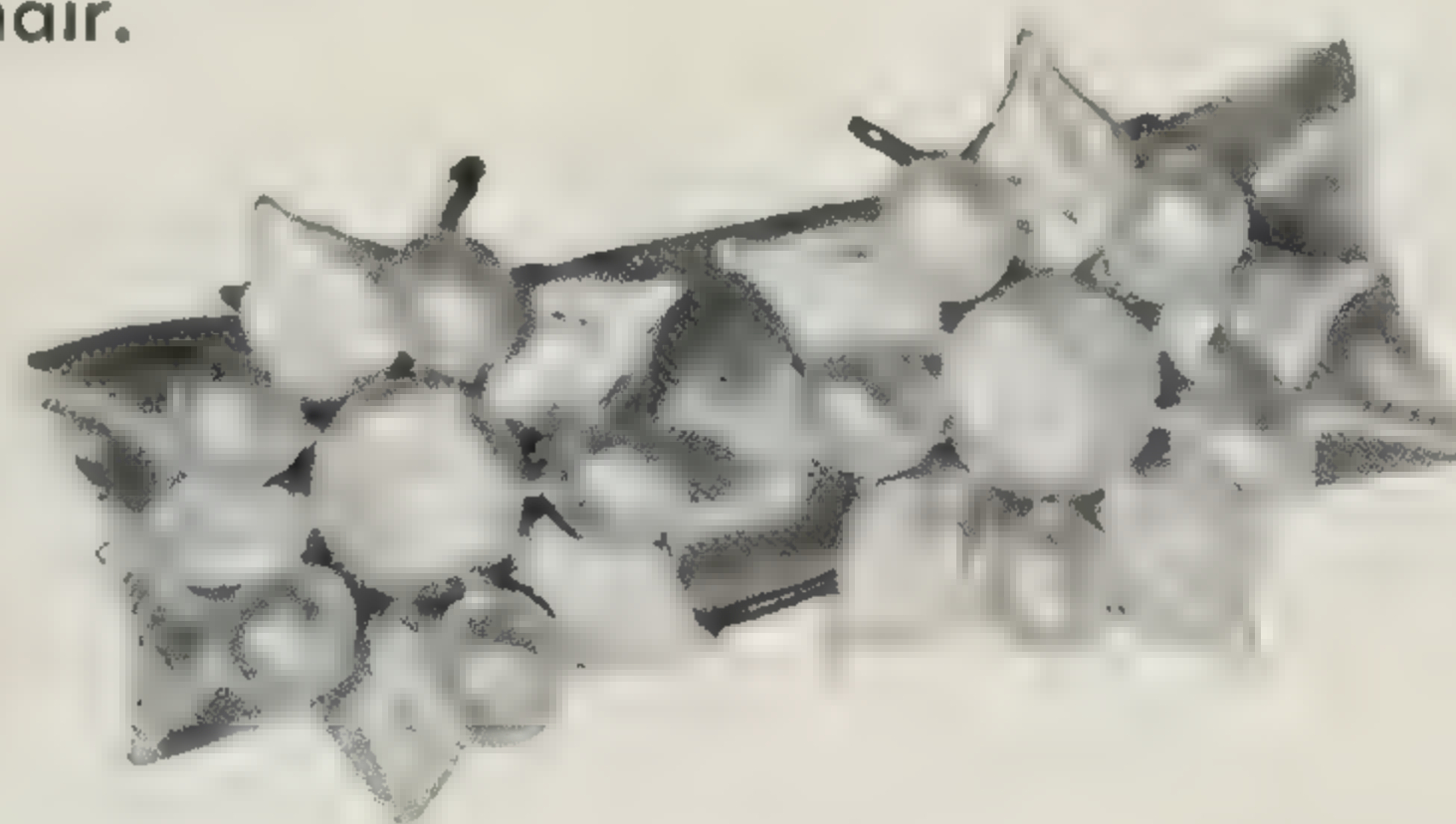
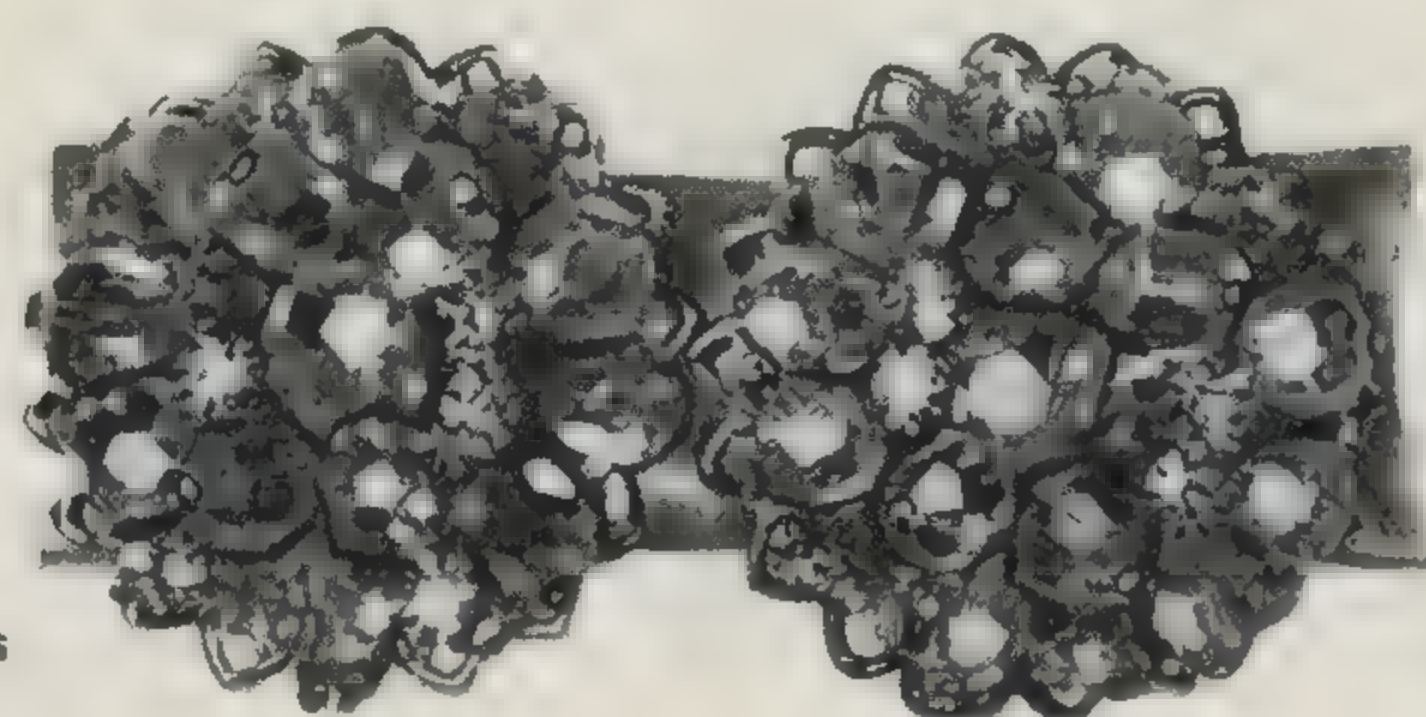
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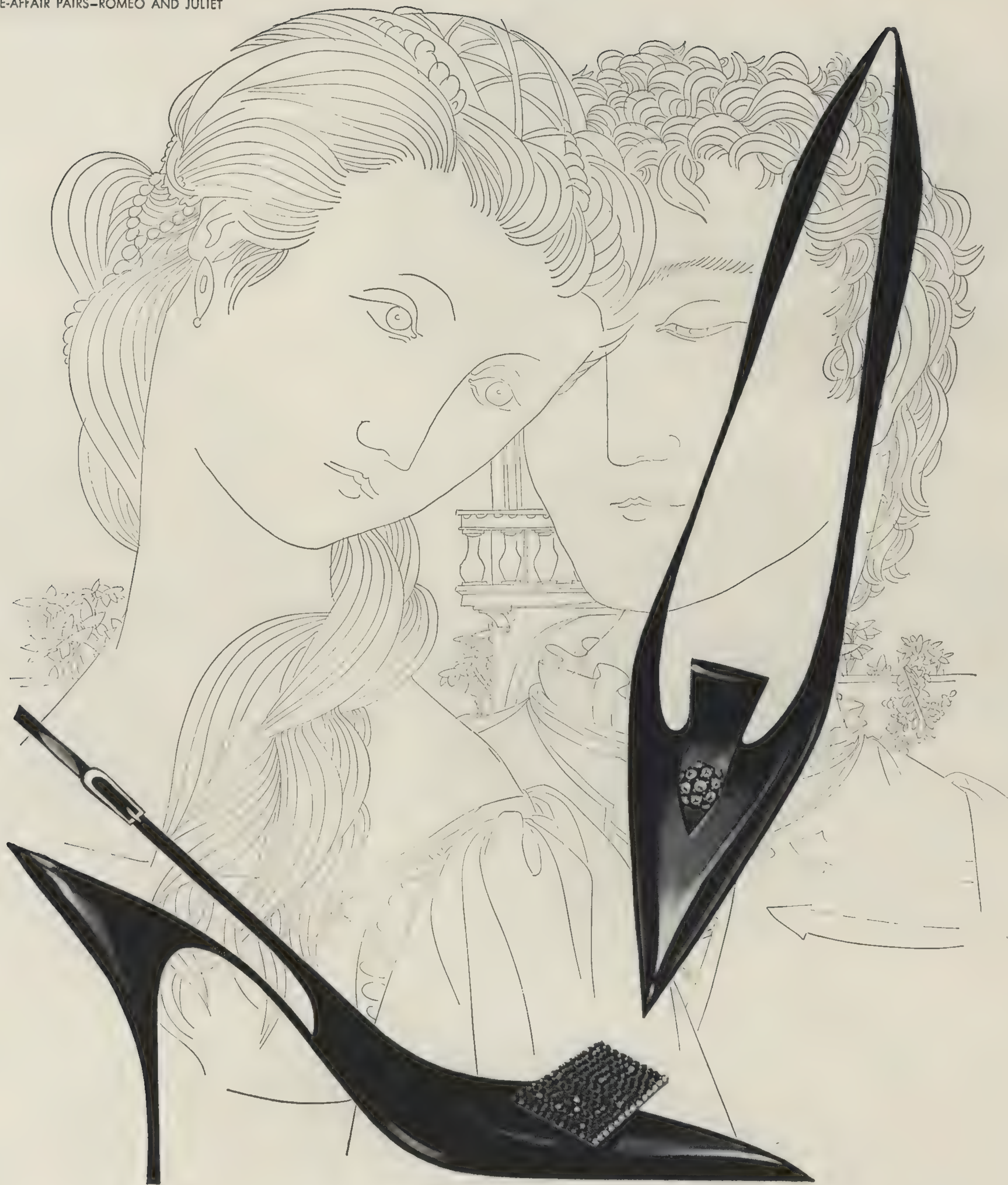
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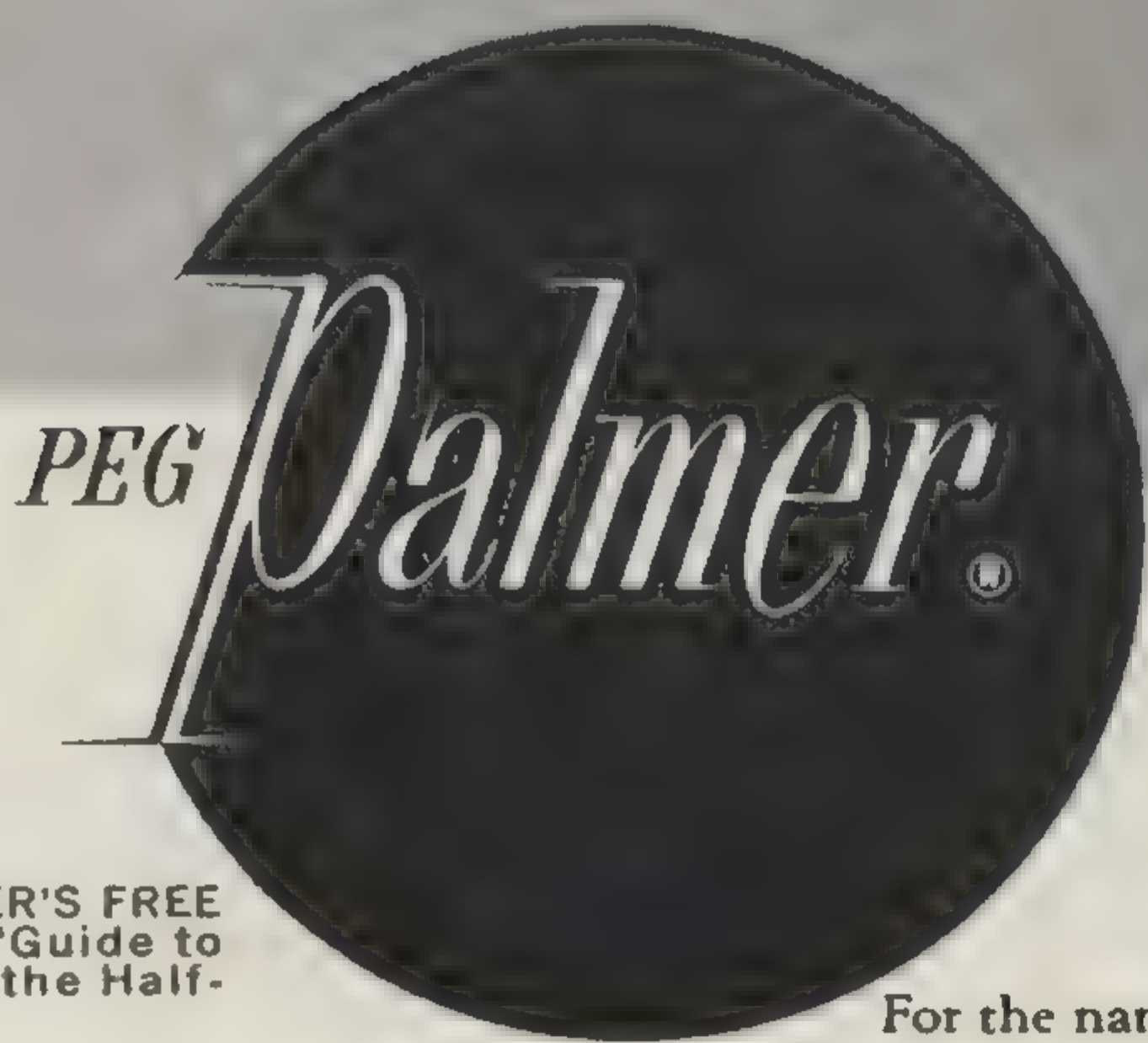
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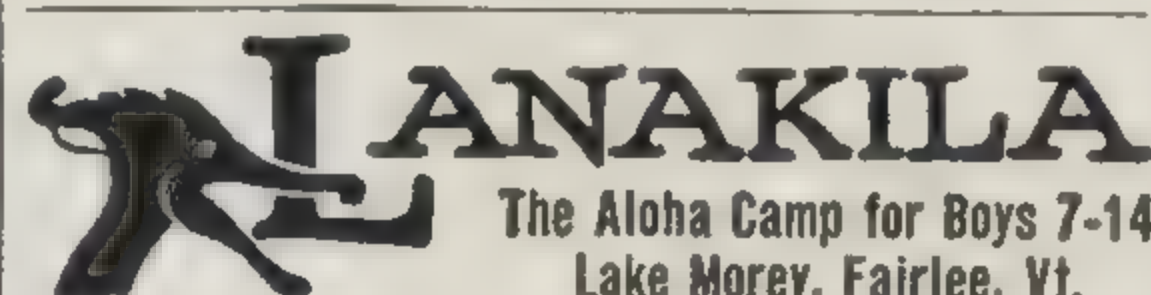
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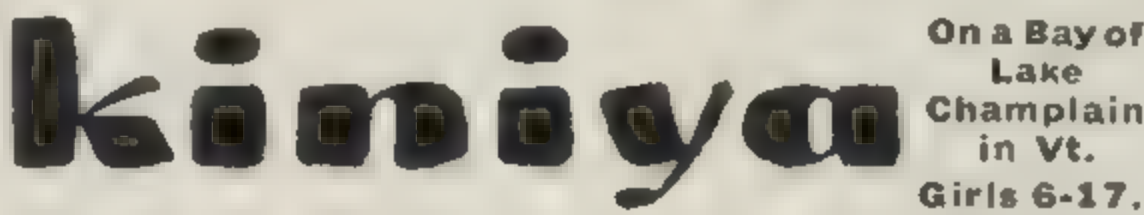
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PERU

(Continued from page 52)

change of altitude, from sea level to over 11,000 feet, it might be a good idea to have a second breakfast in bed as I did, emerging in time for a late lunch.

The tourist hotel in Cuzco has long stone corridors (apparently built to amplify sound), male as well as female room servants, large rooms, and plenty of private baths. Oscar, the Grace Line man, has an office in the hotel and arranges efficiently for trips and cars.

Once capital of the Inca empire, Cuzco is the oldest city in South America. The first impression is of low, matted, red-tiled roofs, over-reached here and there by a dome or twin towers.

Cuzco is the jumping-off place for Machu Picchu, which was discovered in 1911 by Hiram Bingham, a Yale professor. One of the great archaeological sites of the world, Machu Picchu is reached from Cuzco in approximately three hours by *autocarril*, a sort of bus, or automobile, on rails.

The *autocarril* backs and switches out of Cuzco, then moves with a sort of Slenderella motion among the potato fields of the Anta Valley. A bell rings all the time, because chickens, goats, and people are slow to move off the tracks. Indian women in the fields wear great skirts and high, rib-boned hats with touches of orange and Schiaparelli pink. After a pass of about 12,000 feet, the *autocarril* descends to follow the gorges of the Urubamba River. Vegetation becomes tropical, the scenery is spectacular, and, when the train is stopped, passengers pick orchids beside the tracks.

Machu Picchu, on a high ridge below the monolithic peak Huayna Picchu, is surrounded on three sides by the Urubamba River. Except possibly to a high-flying bird, it is completely invisible until you have reached it. Tourists have climbed to it on muleback and, since 1948, on a series of hairpin curves known as the Hiram Bingham Highway. The drama of the Machu Picchu setting is increased by 2,000 foot vertical drops on three sides of the city.

Because of the massive size of the stones and the precision of their fittings, Machu Picchu has not, like many of the Mayan cities, been destroyed by the encroaching jungle. The temple of the three windows, a semicircular tower

with terraces and stairways, is remarkably well-preserved. The architecture, completely unadorned, relies for its great beauty on the slope of a wall or a window and the perfection of its polished white granite stones. To get the real feel of the place, or to photograph seriously, it is a good idea to spend the night at the little hotel on the site.

CUZCO TO PUNO

The Puno train leaves Cuzco three days a week amid the pleasant confusion of a crowded platform, ringing bells, and over-sold seats. Five minutes later it stops at the first station and continues to stop exactly thirty-seven times during the day. Passengers are almost as interesting and varied as the countryside seen from the window. My favourite passengers were a pocket monkey called Martin, travelling with the daughter of an American medical missionary, and three Chileans who sang and played the flute. Most of the villages have specialties to sell (one lovely one beside a stream sold only flowers) and, when the train stops, passengers emerge to shop beside the tracks.

Peruvian artcraft seems changeless and, if you have been to the Museo de la Cultura Peruana in Lima, you will recognize many of the costumes and objects sold and used in the villages. After Juliaca an occasional Aymara costume appears among the Quechua Indians.

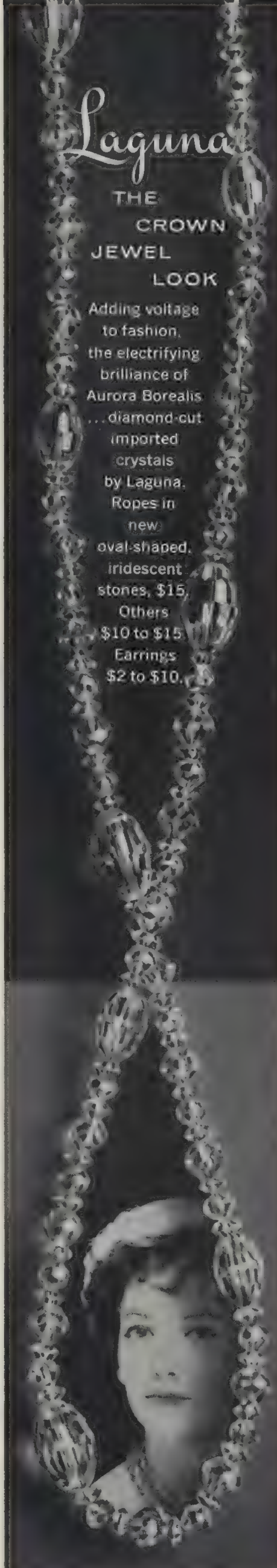
Babies look very small in the corners of doorways, larger children stampede beside the tracks, and at the stations the baggage conductors load such fascinating objects as tied ponchos that wriggle mysteriously, old bed springs, and cases of Coca-Cola. By engaging a seat in the buffet car, you may order tea, beer, sandwiches, and lunch as the day wears on.

PUNO

Puno is on Lake Titicaca, the highest navigable lake in the world. I arrived on a damp day and had a first impression of flat mud beaches and corrugated iron roofs. The next morning, however, my impression changed somewhat as I watched llamas being unloaded in front of the native Hotel

(Continued on page 78)

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PERU

(Continued from page 77)

Venecia and saw the beautiful native boats with sails and hulls made entirely from reeds. The tourist hotel provides, if nothing else, electric heaters in the rooms (in lieu of central heating) and the pleasant feeling of being a traveller rather than a tourist.

Lake Titicaca, on the Altiplano between Peru and Bolivia, is navigated by three boats. These were built in England, sailed to Peruvian shores, dismantled, and transported up the Andes (the first, hauled by mule and Indian porters) and reassembled on the lake. Trout, weighing up to thirty pounds are caught in Lake Titicaca, and arrangements for fishing can be made through the Bolivian Yacht Club at Huatajata or, for smaller Indian boats, at Tiquina, both on the Bolivian side of the lake. Although the trip across Titicaca is usually made at night, the scenery is magnificent.

PUNO TO AREQUIPA

This is another day's journey, with many of the same passengers. As the train climbs, the villages become noticeably cleaner. I risked tasting the *choclo*, delicious purple corn, and *anticuchos*, beef hearts in *picante* sauce, cooked and sold beside the tracks. Beyond the pass of about 14,700 feet, the earth takes on the strange colours and formations of parts of the western United States and, except for herds of llamas, could be the setting for a Western movie. In the late afternoon, El Misti, the famous volcano of Arequipa, reappears like a phantom, first out of one window and then the other, as the train winds between the mountains. At 6:00 P.M., exactly on schedule, we drew into Arequipa's pretty pink and green station.

Arequipa is a Spanish Colonial city with an almost perfect climate and the mood of the South. It has been said that while Lima is the city of *mañana*, Arequipa is the city of *pasado mañana* (the day after tomorrow). Because of the curious transparency of the air, Arequipa was the site for over twenty years of Harvard University's World Observatory and photographic conditions are almost perfect. El Misti, no matter how many times you see it, remains transparent and unreal like a reflection in the sky.

Arequipa was supposedly

named by an early Inca, Mayta Capac, who, upon seeing the beauty of the site, said to his chiefs, "Ari quepay," which means in the Quechua language, "Here rest." The architecture of Arequipa, unlike that of Lima, is consistent: low and pleasantly rectangular in shape. The city is built entirely of sillar stone and, although it is known as the White City, there seemed to me to be a great deal of pale grey, lemon yellow, and pink. The tourist hotel is comfortable with good food and private bathrooms but has practically no charm.

Although one of the most important things to do in Arequipa, especially after the Andean trip, is to relax, there are quite a few other pastimes. Arequipa has much interesting architecture, mainly a curious mixture of Indian and Spanish. Decoration is flat and surface-covering, resembling the work of silversmiths, with Indian motifs applied to Christian subjects.

Mrs. Arthur Howell Williams, an American living in Arequipa, gave me the names of three churches not to be missed:

La Compañía, just off the Plaza de Armas. On the exotic façade above a tiny garden, are Indian masks, puma heads, and mermaids with wings. (Two mermaids on a side wall have had their bosoms removed, apparently for moral reasons.)

Caima, home of the Virgin of Caima. The view from the bell tower is one of the best in Arequipa.

Yanahuara, a blue and yellow church in the suburbs, is on a plaza shaded by old date palms. I liked the painted pink knees of St. John the Baptist (pink from kneeling in prayer?) and the cross with the emblems of the Crucifixion—cock, moneybags, over-sized nails—in abstract arrangement on the façade.

Mrs. Williams, who is from Lake Forest, Illinois, has restored, and lives in, one of the most important Colonial houses in Arequipa, El Moral. She has kept the simple lines that are typical of the Spanish Colonial houses and has filled its high vaulted rooms with her collection of heavy frames and paintings of the Cuzco school. Over three hundred years old, the mulberry tree for which the house was named still grows in the patio.

(Continued on page 83)

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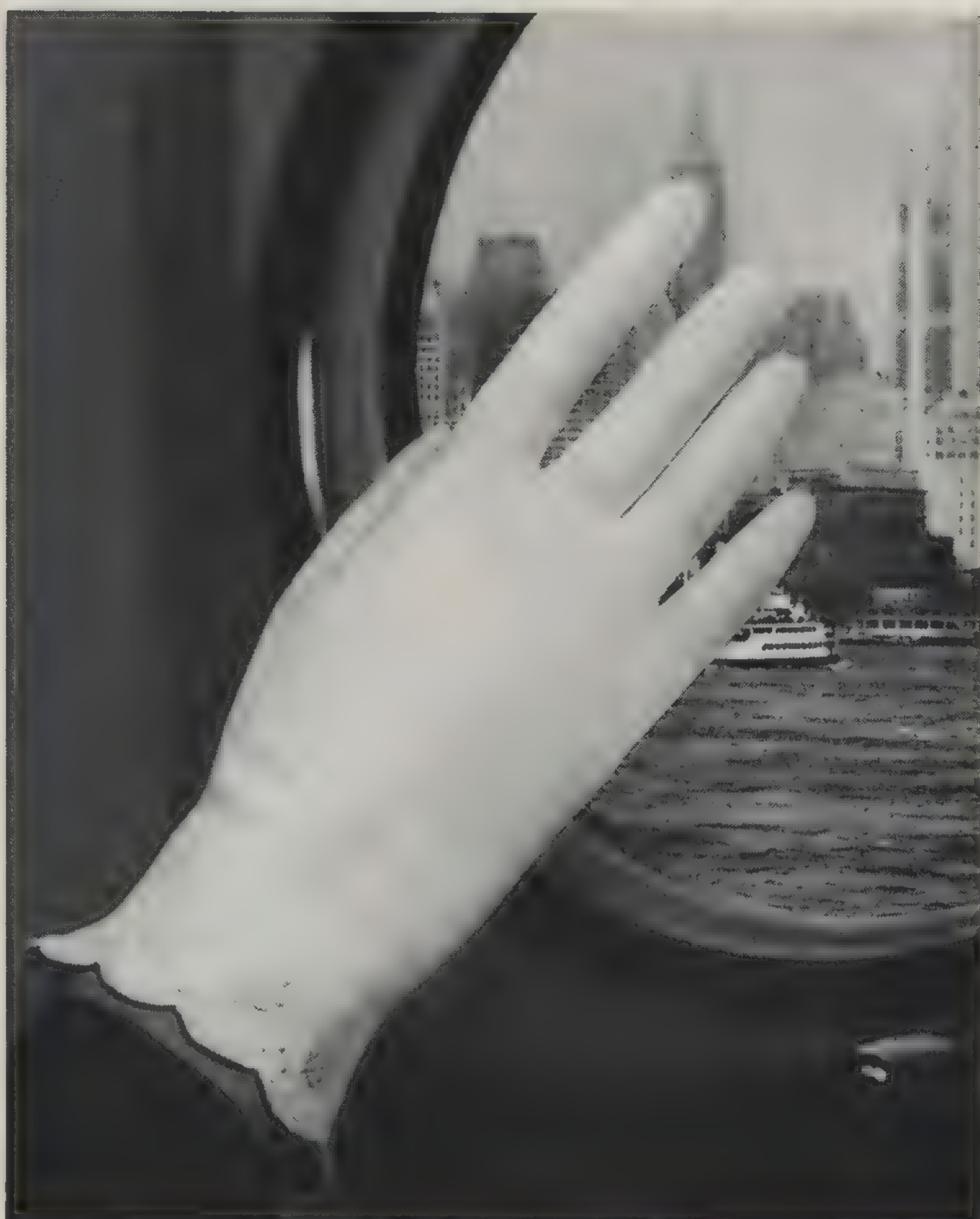
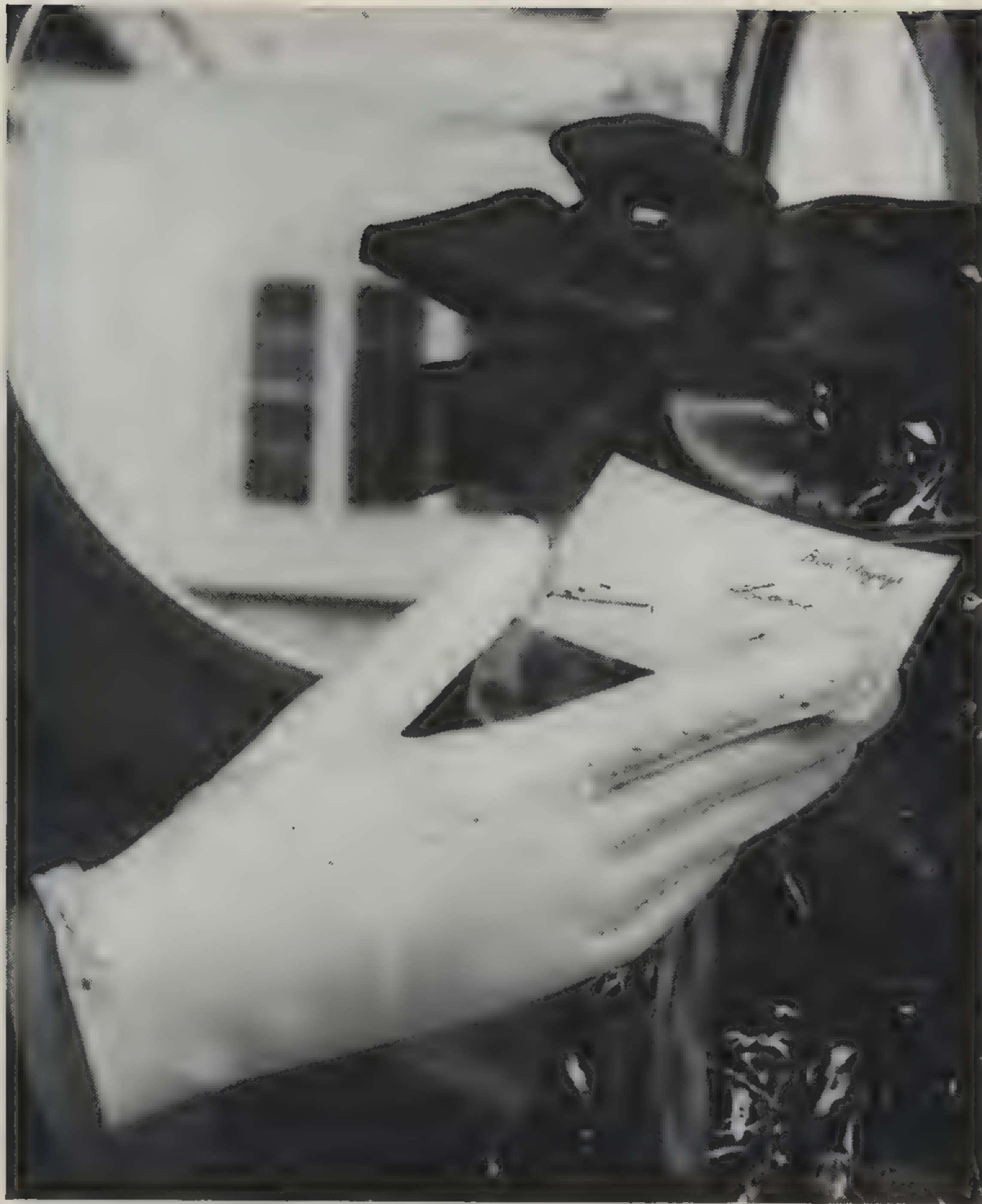
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PERU

(Continued from page 78)

Arequipa is extremely inexpensive, taxicabs to any part of the city, for example, costing three soles or about fifteen cents. The shopping is more interesting, I think, than in Lima. The Clisa factory near the airport will make alpaca rugs of any size or colour, and a young Viennese girl at Artex hand-weaves really beautiful tweeds. The market in Arequipa has better buys in Indian wares than any of the village markets. Go before nine in the morning for the wonderful shapes and colours of the tropical fruits, the smells of mint, geranium, freshly-baked bread, and the incredible silence of a large gathering of Indians. A unique sight to me were the hundred stalls of butchers, all women.

Back in Lima, there are other interesting trips. For example, the festival at Ayacucho during Easter week is primitive and beautiful, and is reached, as far as Huancayo, by the highest standard-gauge railroad in the world.

The urban life of Lima is chic and cosmopolitan. Limeños are fond of pisco, movies, ballet, and bullfights. Top matadors of the world come to Lima for the season—October and November.

Food in Peru is both interesting and good and in Lima, there are many restaurants: *Chez Victor*, near the Bolívar hotel, is pleasant for lunch, and *Monseigneur* in Chosica, about an hour's drive from Lima, has many special dishes. *Le Pavillon* is almost as expensive as *Le Pavillon* in New York, and the "91," a rooftop restaurant, is always spoken of in connection with the "21" in New York. (Perhaps because the owner has a brother who is a captain in the New York restaurant.) Be sure to try the pink trout from the Sierra streams, the *ceviche de corvina*, a local fish marinated in lemon juice, and the delicious *langostinos*.

The wines of Peru are uneven and without vintage, but there is a good dark beer.

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Sweatered jacket, in
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blue with white. \$45.
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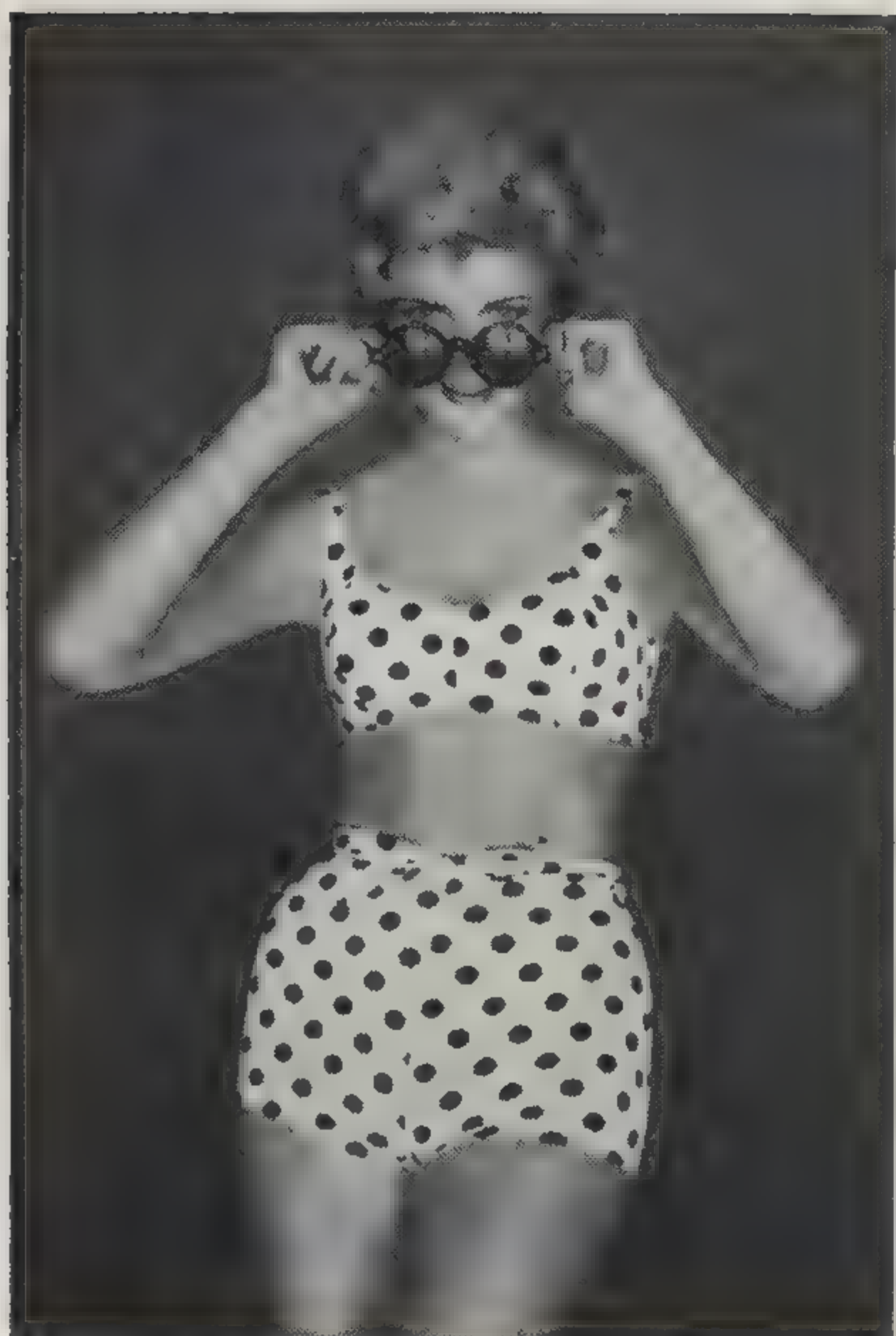
SHOP HOUND

... on the March

Starring stripes of red,
blue, pink, navy blue, or
black on a white ground,
this Dacron-and-cotton dress
is worn with a red wool
bouclé sweater. Dress,
sizes 8 to 18, \$24.95.
Sweater, sizes 34 to 40,
\$19.95. Silhouette Shop,
Palm Beach, Florida.



Red, pink, and orange.
A Dacron-and-cotton
sleeveless blouse with
pink and orange flowers
sprayed on a white
ground; \$8.95 ppd.
Red walking shorts of
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Sizes 10 to 16. Jean Peck,
250 Worth Ave.,
Palm Beach, Florida.



Spot news. Two-piece
bathing suit in white
knitted cotton with red
or black polka dots.
Sizes 8 to 16. \$19.95.
Saks Fifth Avenue,
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Italian shirt in
beige silk with a
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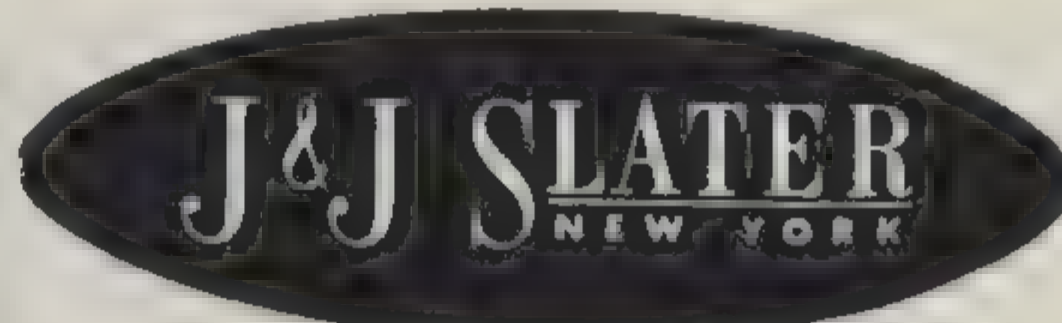
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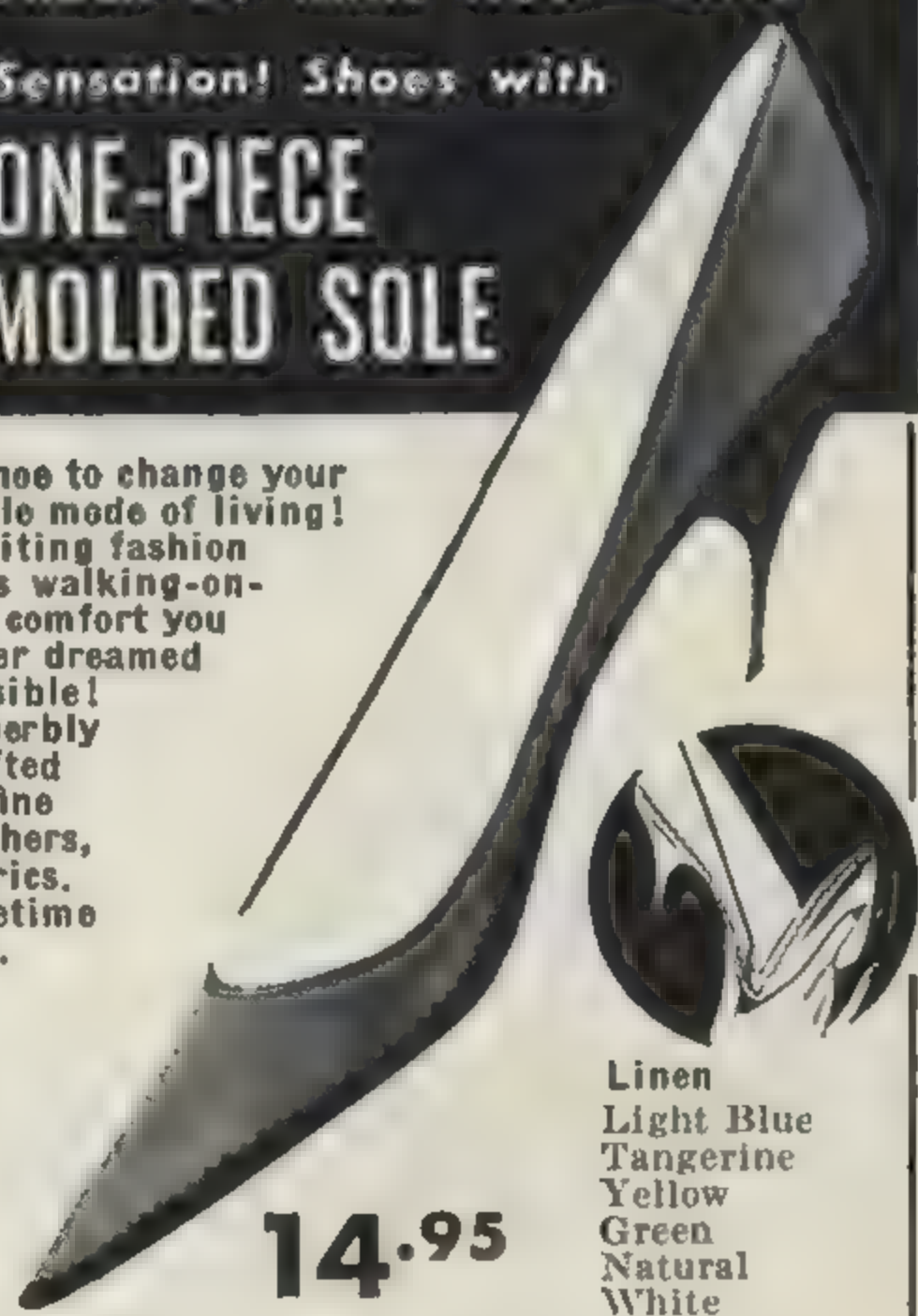
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Plumed pins. Two 18-k. gold pins or clips, each with a centre vein of round diamonds. \$195 each, ppd., tax included. Van Cleef & Arpels Boutique, 249 Worth Avenue, Palm Beach, Florida.

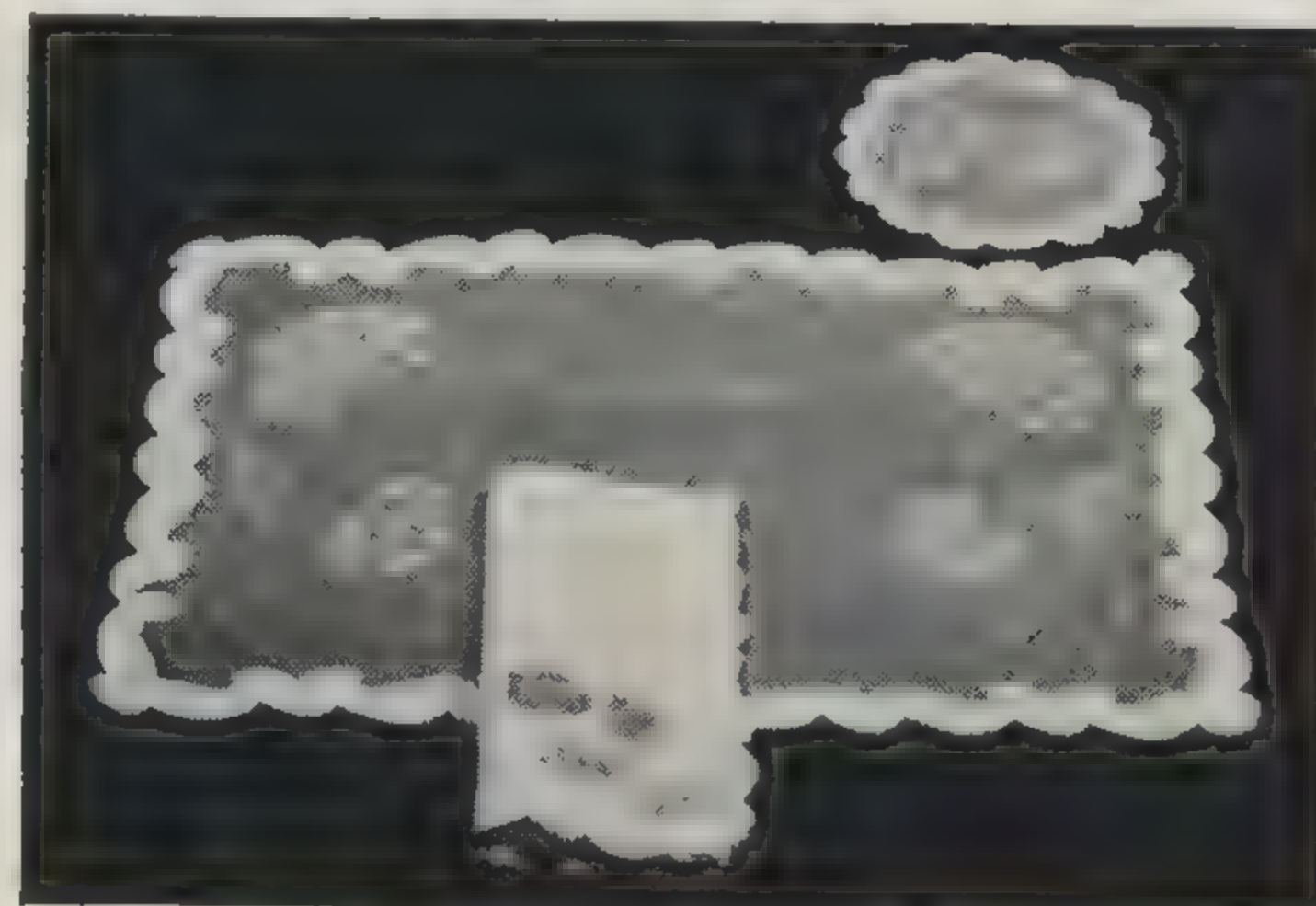


SHOP HOUND

... in Palm Beach

Ready-baked crusts called Flying Saucers are just what's wanted to turn a casserole into a meat pie or get a pizza off to a flying start. They're wafer-thin, 13" round. \$8.20 (ppd.) buys a dozen. Au Bon Gôût, 15 Via Mizner, Palm Beach, Fla.

"Prefab" flower arrangements are a good plan if your eye can arrange beautiful cascades of blooms but your hand fails. At Anna's, they'll use your container if you like, use your special mix of fresh flowers or select them for you. Anna Flower Shop, Royal Poinciana Plaza, Palm Beach, Florida.



Flowered luncheon set, in white organdie with shadow blue flowered embroidery. 8 place mats and napkins, \$75; 12 doilies, \$18. E. Braun, Worth Avenue, Palm Beach, Florida.

White silk satin shoe, with tapered toe, high heel, interlaced stripping on the vamp; dyed any colour. Sizes 5 to 9, AAA to B. \$36.95. Delman, Worth Ave., Palm Beach, Florida.



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in soft, white cotton trimmed
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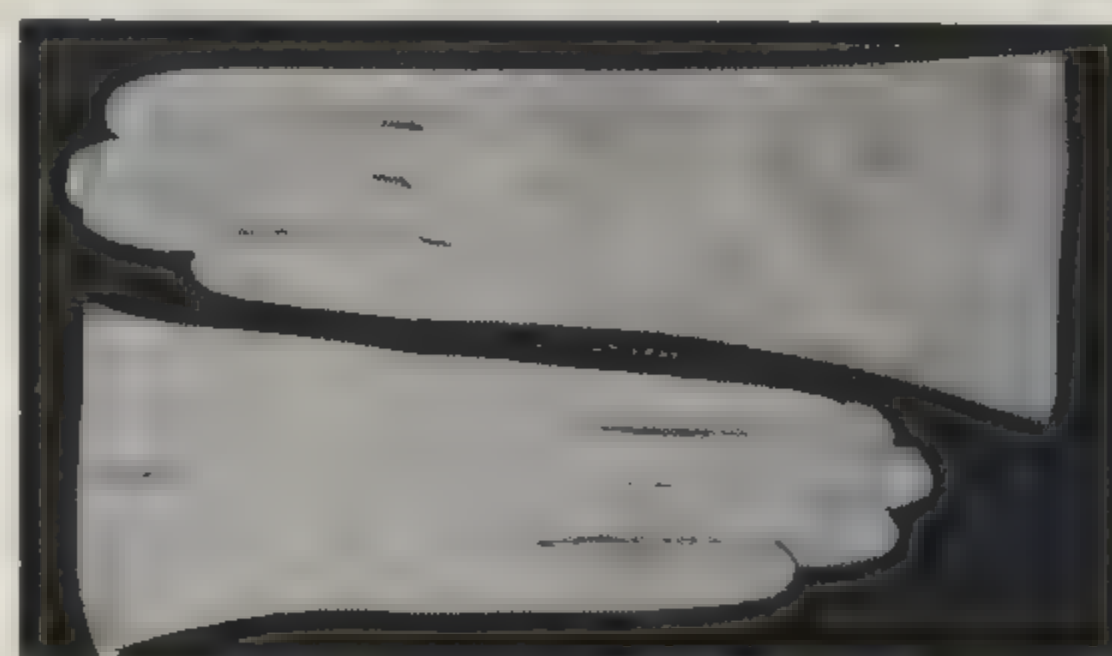
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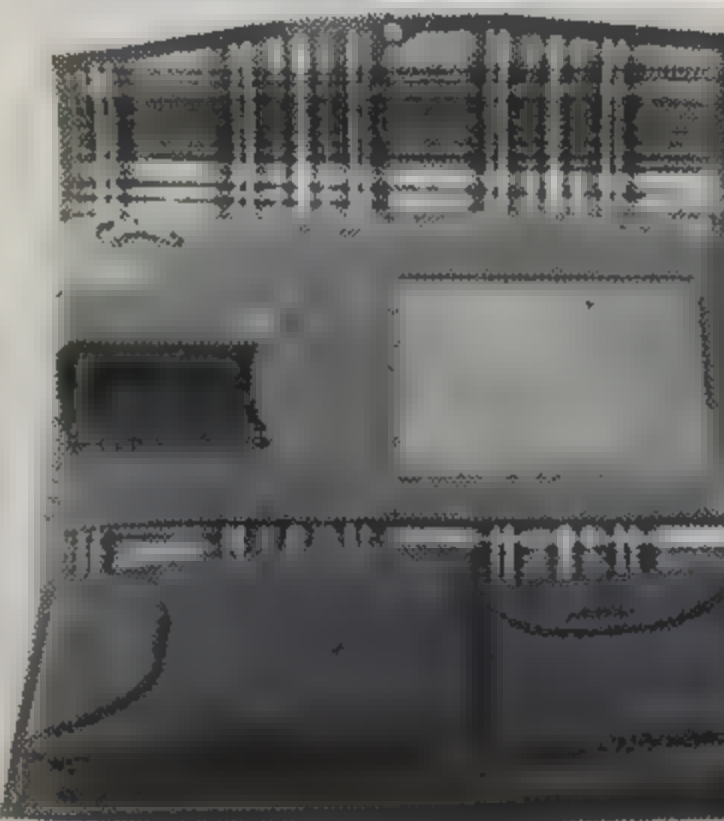


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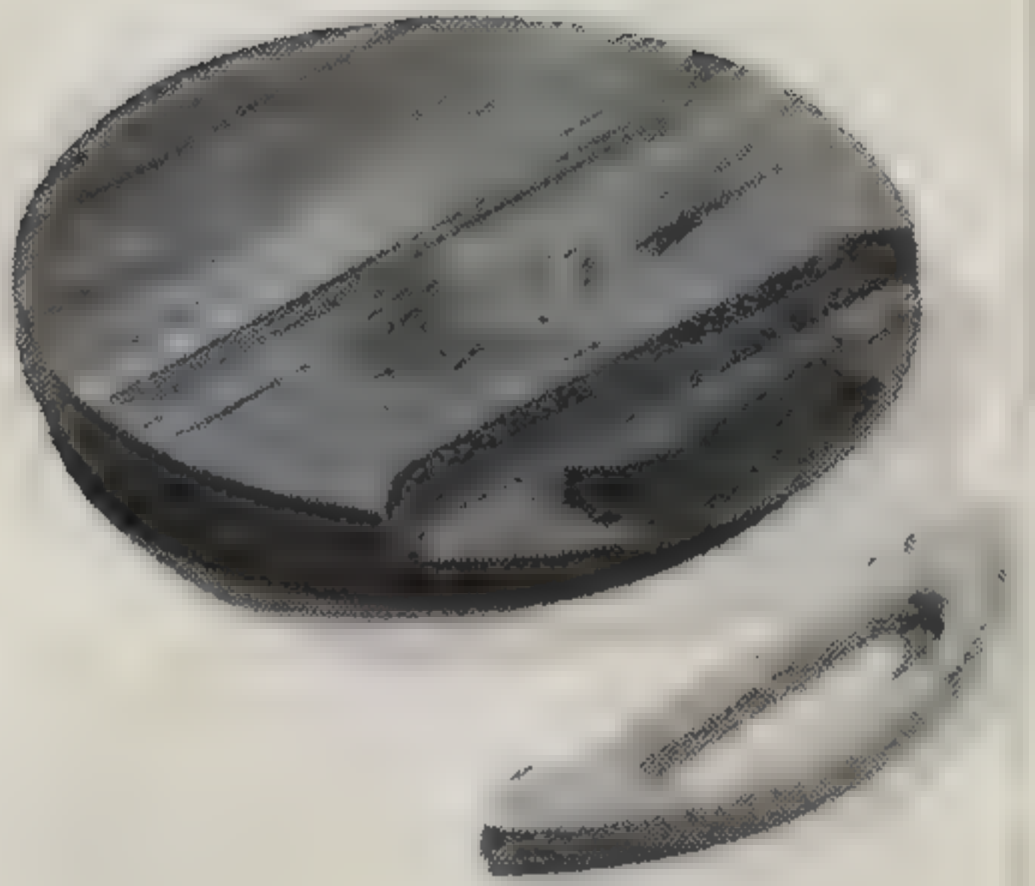
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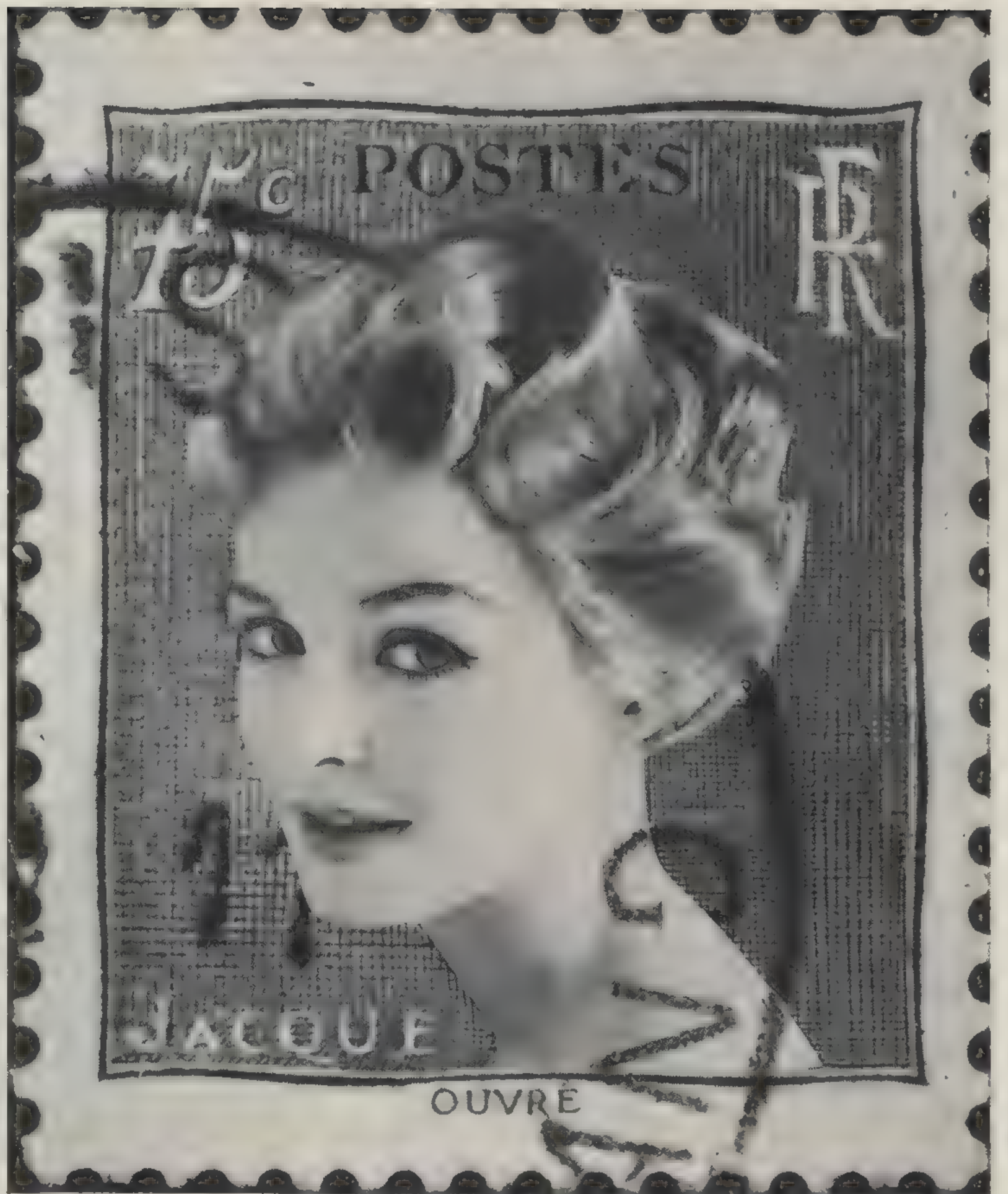


Semi-precious eggs, above, made of brown tiger's-eye, blue lapis, rose quartz, black obsidian, or purple amethyst—all hand-cut and polished. 2" long; \$15 each, inc. tax. International Gem, 15 Maiden Lane, New York 38. Cheeseboard in the round, left, in teak wood. Wired cheese cutter fits onto the board. \$10.95 ppd. Hultberg's, 1402 N. Main, Rockford, Illinois.

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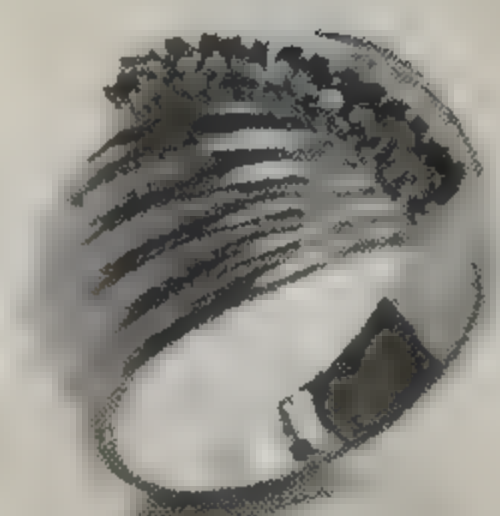
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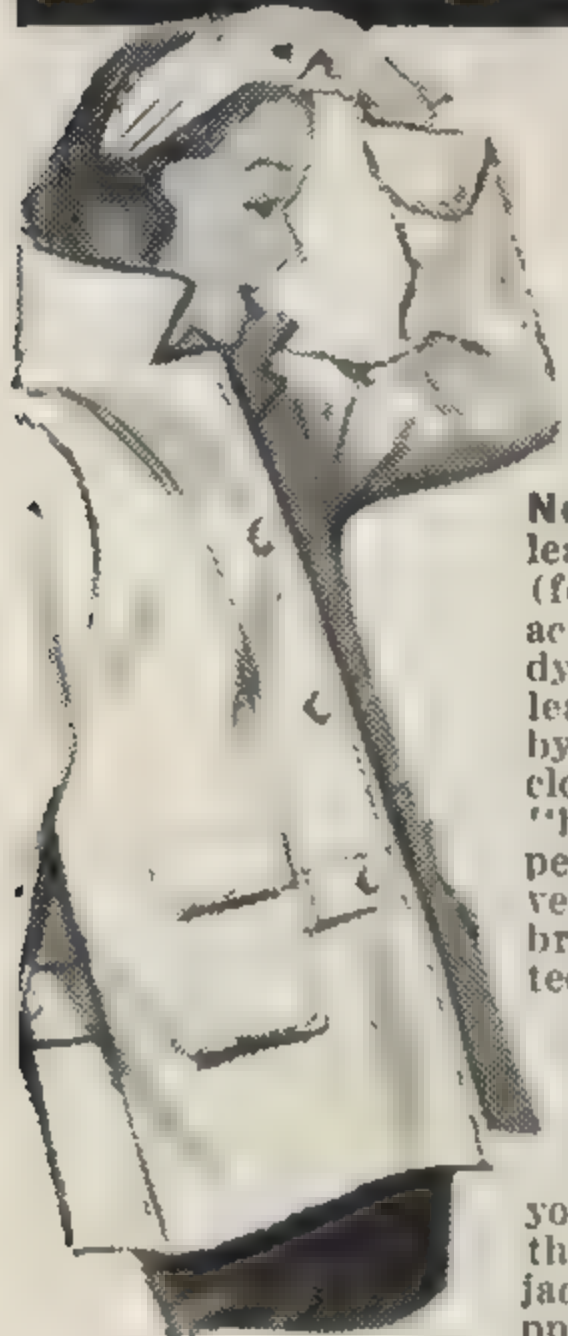
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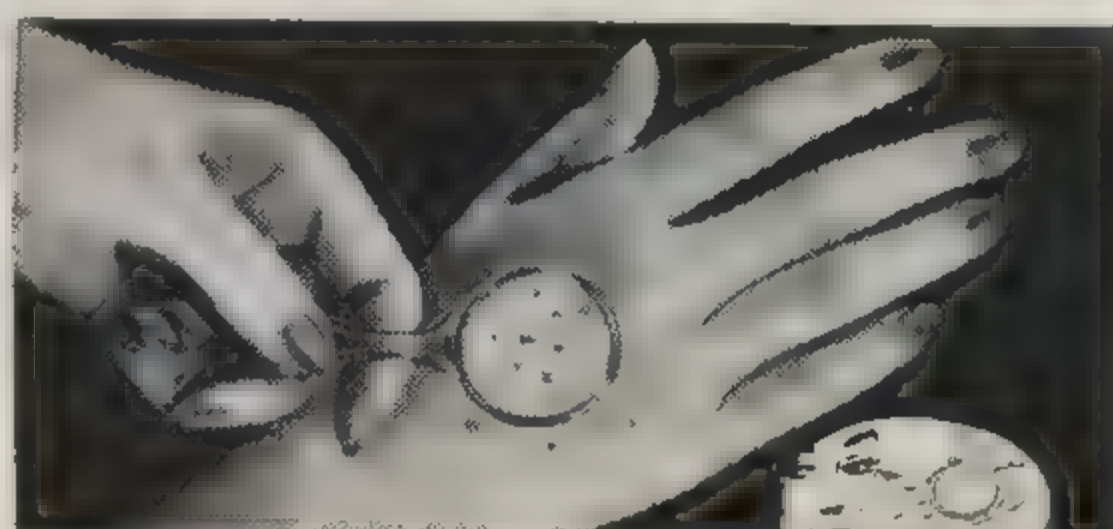
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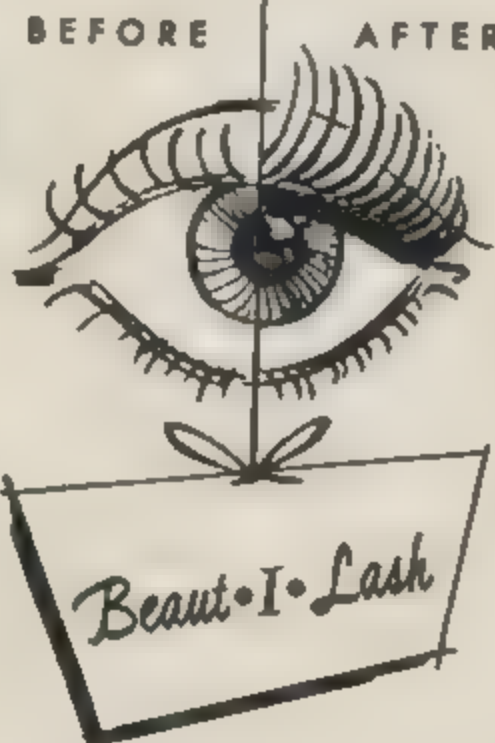
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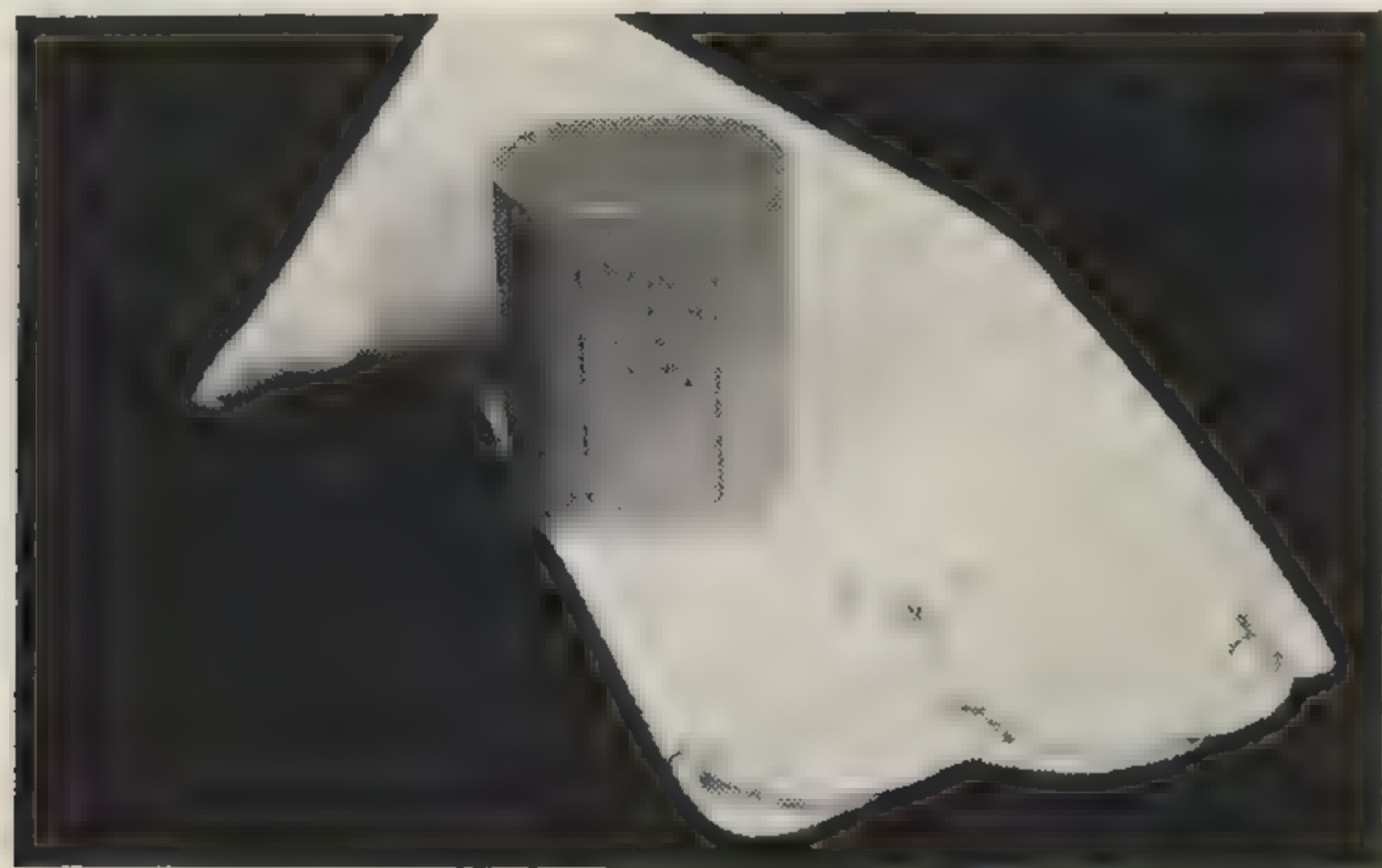
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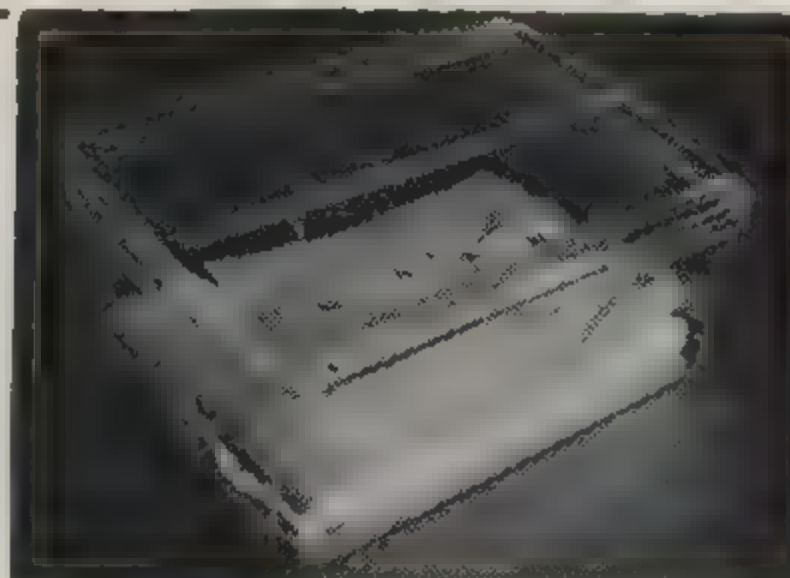
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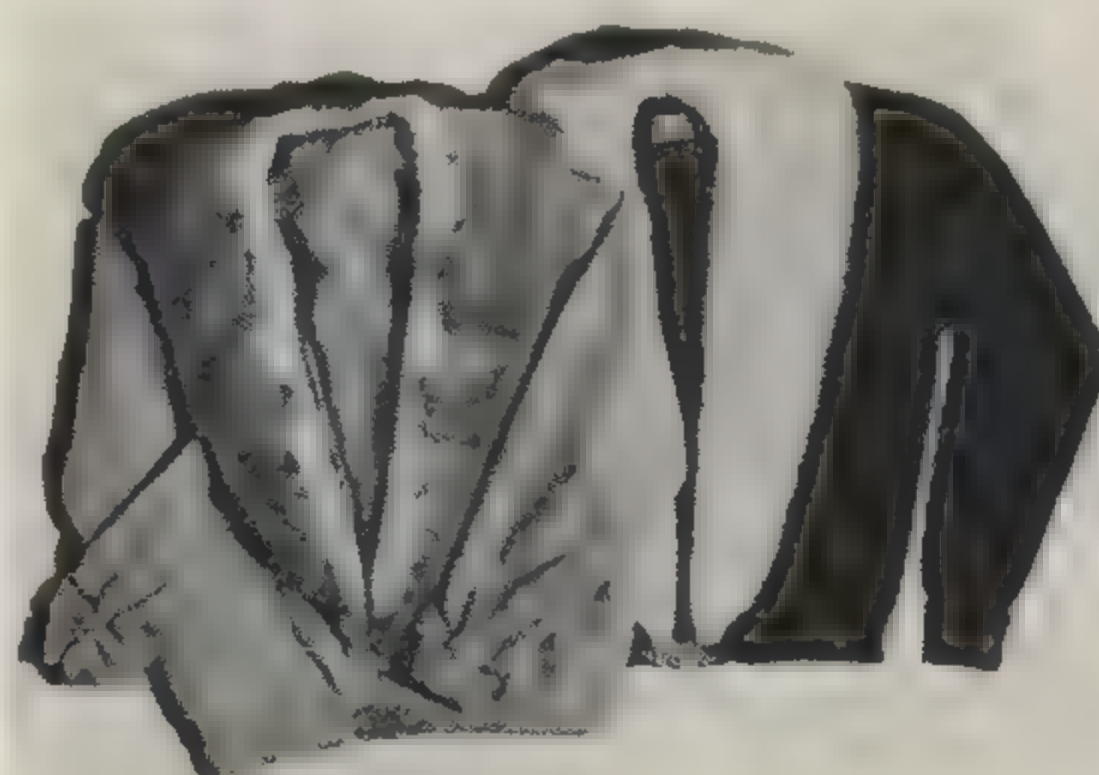
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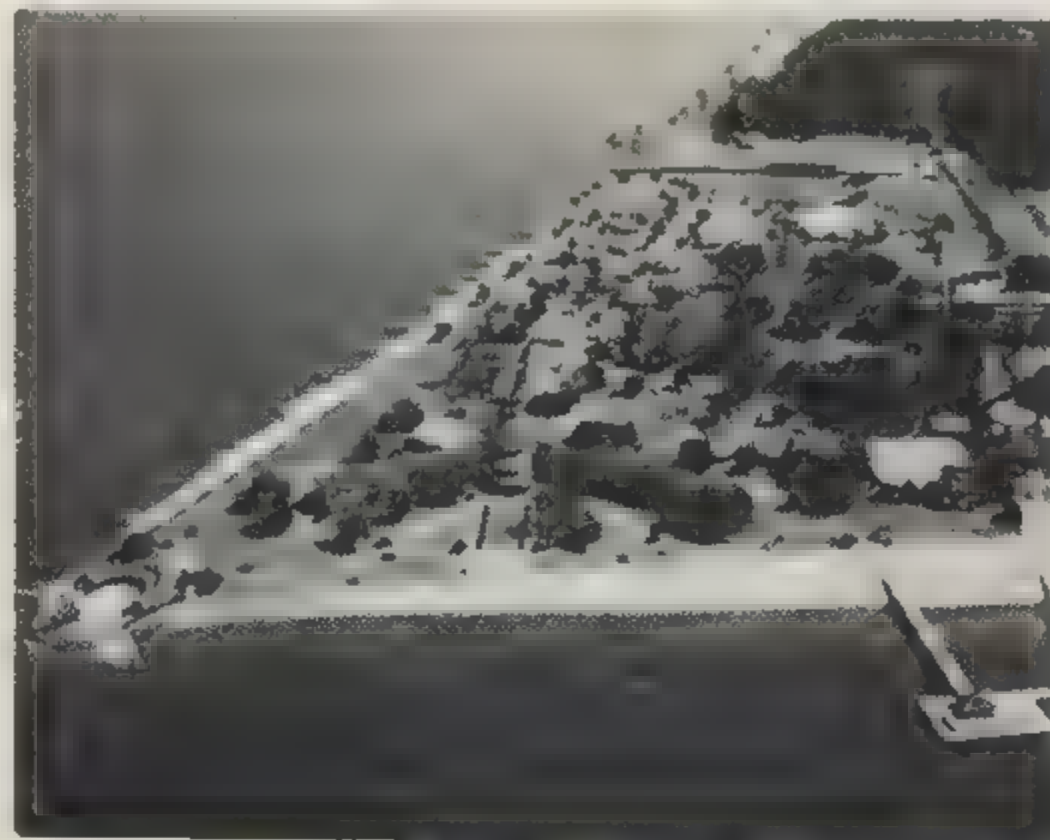
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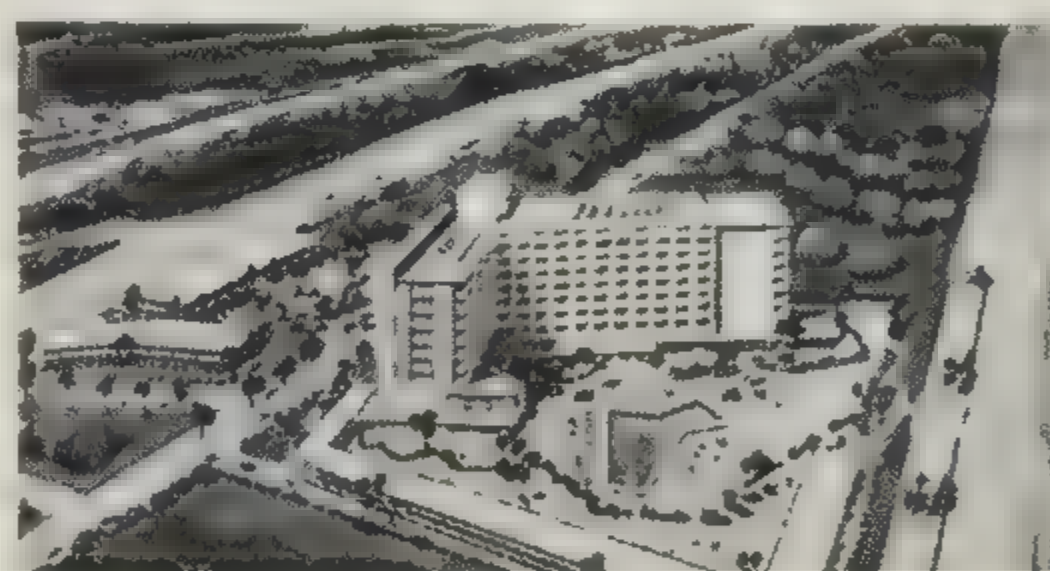
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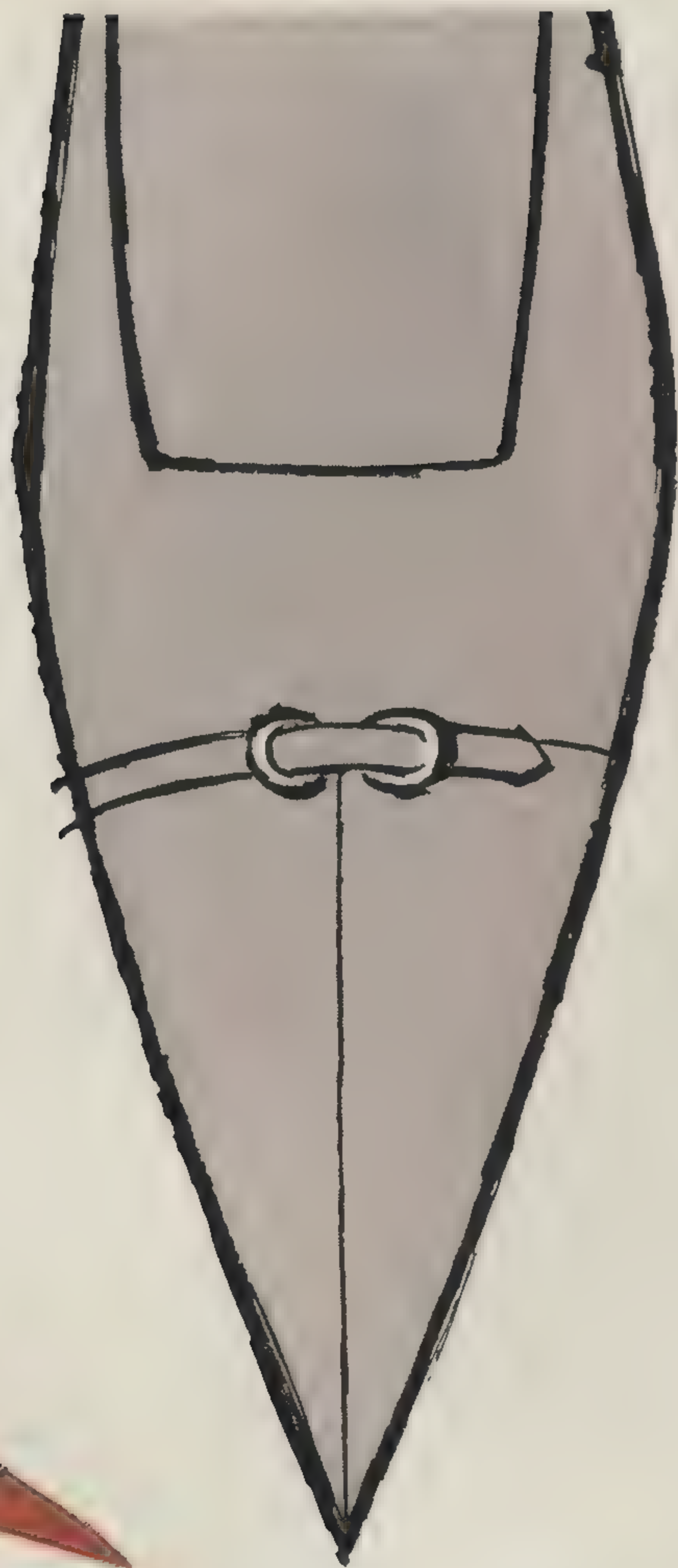
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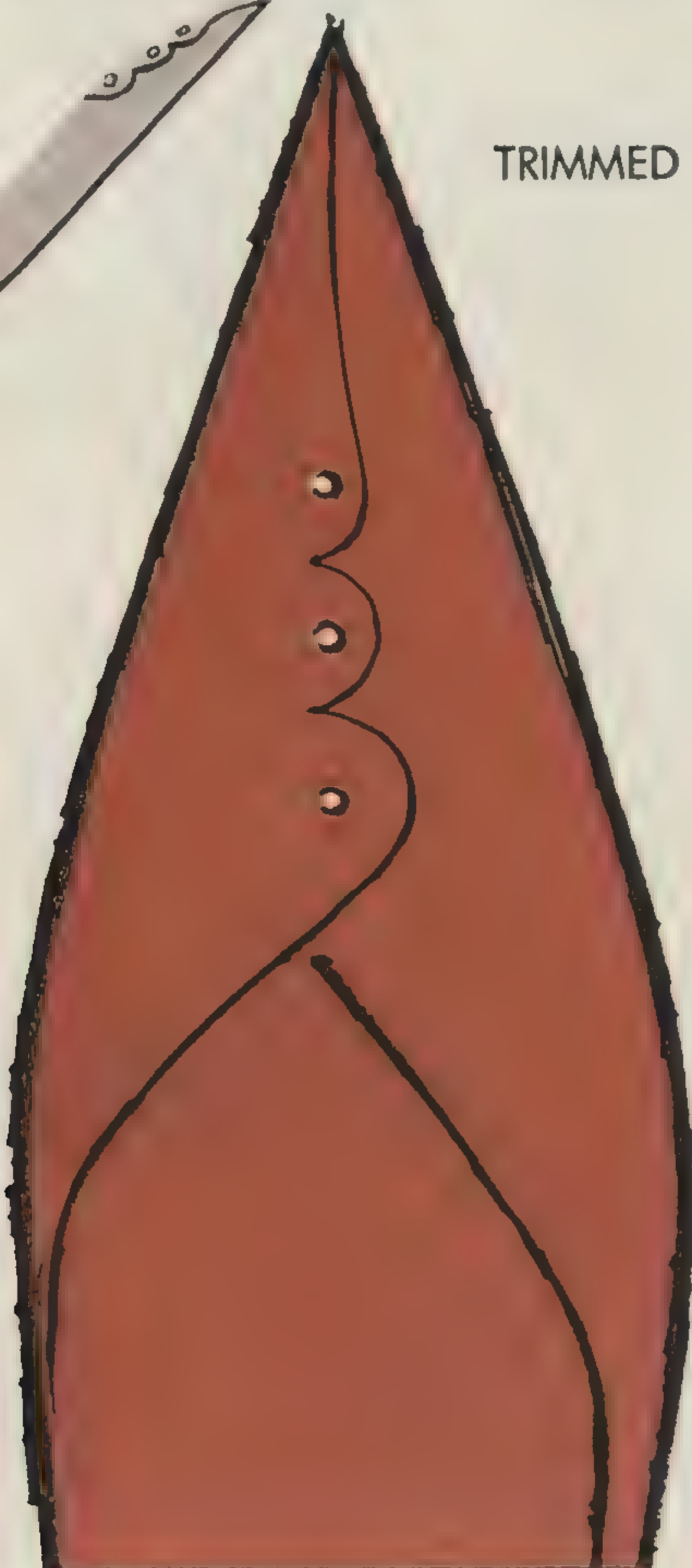
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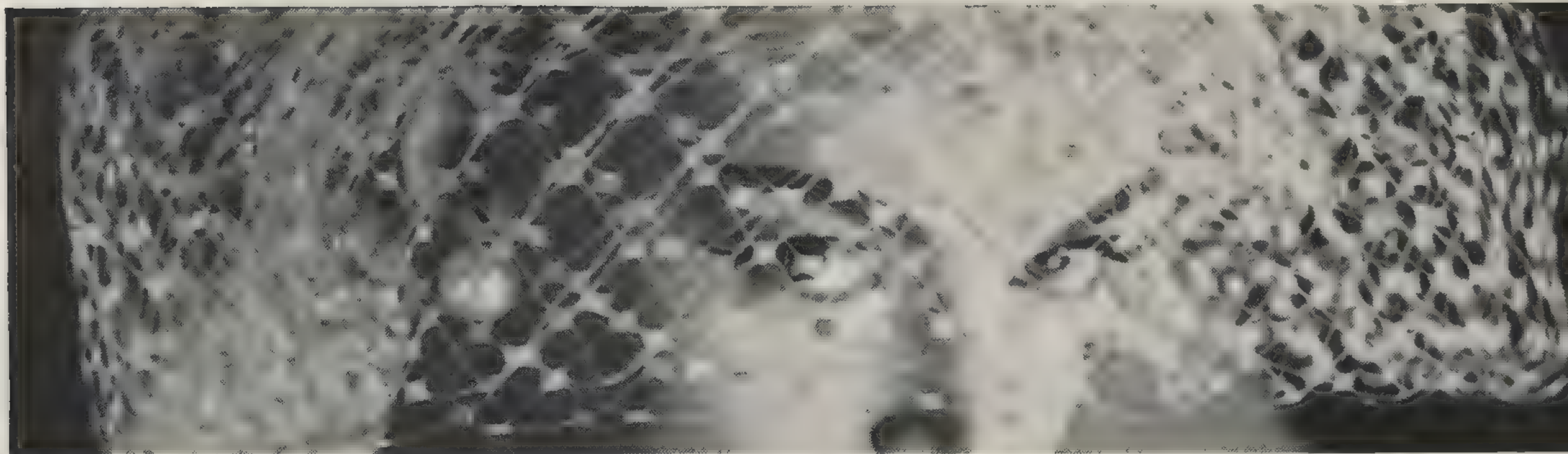
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VOGUE

MARCH 1, 1959



Vogue's eye view of Paris with a difference

BY JESSICA DAVES

Fashion made a turnabout in the first fourteen couture collections. There is no more talk of clothes that "suggest" the figure, clothes that "hint at the waistline." Shapes are definite—marked and emphasized waists where they exist in real life; hippy looks; bosoms rounded, accented; deep V décolletages; sleeveless dresses; and with every look, a length of leg. Only Dior's worldly middy dresses and, occasionally, loose-top blousing, remain as couture reminders of the concealed-figure fashion. . . . The new clothes are not afraid to be feminine. The curves are in charge again, and the Paris theme might be, in the words of the *Flower Drum Song*, "I Enjoy Being a Girl."

Two new stars: Added to the Paris gallery of imaginative and original design this season are two new stars from long-established houses. Nina Ricci, prosperous and quietly successful for twenty-five years in the Rue des Capucines, known, until now, for dressing rather conservative Frenchwomen, has calmly taken the limelight with an electrifying collection full of ideas and made with the perfection of experience. Patou, as in the days of the founder, Jean Patou, flourishes again with a new young designer and young, devastatingly young ideas. At both these houses the main concern is to idealize the female figure.

At Ricci, the new talent is Jules François Crahay, a Belgian, who has been designing there for several years but has just finished his first complete couture collection for this house, the new Paris excitement. He has a sure hand; one has the feeling that the collection is all of a piece, that he knows exactly how he wants women to look—beautiful. The collection began with six or eight costumes, all named for flowers and seeming as fresh as, all in the new bell shape, his contribution to this spring's Paris collections. (And, not incidentally, photographed, one page ahead.) Next came a series of suits in various materials, all in his



Paris

new shape—longer jackets, dropped shoulders, a definite subtle clinging along the length of the bodice. These in bright green, grey checks, greige edged with braid, blue with white fringe, apricot. There were unassuming “natural” loose coats worn over charming simple dresses; one, especially beguiling, of beige checks worn over a beige belted jersey dress with a deep V décolletage. The evening clothes, many of them, had wide collars that turned into long, long scarfs flowing down the front of the dresses to the floor. . . . Nothing could be more becoming than the blue organza dress called “Hortensia” with its big white collar ending in this white sash-like scarf in front. (This, to be seen in the next issue of Vogue.)

At Patou young Roland Karl has made the same kind of point in his own way. There is an elegance and authority in his suits, which have a new soft shoulder accent, sometimes jackets that fit as close to the body as a dress and end at the waist; sometimes jackets to mid-hip length, closely belted. The best little black dinner dresses in Paris are here, clinging closely above the waist, with full skirts and an alluring variety of décolletages—with deep Vs over each shoulder; with small bows which manage to look worldly and young, not *jeune fille*. For two ankle-length dinner dresses that should have successful summers all the way from Southampton to Santa Barbara and back to Venice and Cannes—see pages 110-111.

At Dior, delicious and apparently uncontrived clothes; one looks twice to see the cunning and skill that have gone into their apparent effortlessness. The flutter of pleats and chiffon, deep berthas on pleated dresses; suits of pale shantung belted over sleeveless dresses; coats pulled in at the waist by belts or tied sashes—the look very like an elegant schoolgirl’s; and a series of what are probably the most knowing middy dresses ever designed. The glittering evening extravaganza for great balls is still here—but more supple, less “structured from within.” And the nostalgic heartbreaker of the world is “Églantine,” a pale-pink floor-sweeping dress in the best Dior manner—long sleeves, closely belted, and madly applauded by the collection audience. . . . Throwaway glamour: the nighttime trench coat of satin and ermine.

Chanel, still herself unsurprised, said her collection was designed to give women a look, not to change the line. In a printed English statement to the press, the first ever at the house of Chanel, was the warning, “You will not discover her new line if you try to look separately at a suit, a dress, a blouse, or a hat . . . they are part of an ‘atmosphere.’” In the famous cardigan atmosphere: a white matelassé piqué suit.

Belts are part of the new Paris look—tied, wide, draped; made of leather string, of suède, of jewelled velvet or of the same material as their dresses. Belts are everywhere. Belts are important.

Grey flannel varied every collection, often with the spot news of cognac-coloured gloves and hats, and sometimes further accented by a sharp black and white scarf. . . . Wool the colour of Coca-Cola appeared at many houses, was so named by Patou. . . . Pink is still in power—pink silk suits, pink wool suits, pink wool coats. Deepened, the pink plot becomes a marvellous currant red seen in prints, in chiffon, and in silk crêpe, all looking fresh and wonderfully chic for summer. . . . The Paris pleasure in roses continues; sometimes they’re thrust into a suit pocket, sometimes—and this is newer—made of jewels.

Nina Ricci’s new Paris bell—waisted, hippy

This is the newest of the shape news in Paris—a softened shoulder with a faintly Victorian slope, a wide firm belt at the waist you can always locate, a bell of a skirt. Here, in Crahay’s suit of bottle-green silk, its tunic buttoned at back, belled with the skirt. The Paris difference? Pure curves, all femme. In America at Saks Fifth Avenue.



Paris

White for day—white wool, white jersey, heavy white cotton, white tussah, white silk crêpe—white in every collection.... Small black and white checks square off thin wools and thick creamy silks. . . . Pearl buttons, big and white, are in for a revival on navy-blue suits, coats. . . . The greens are growing in Paris fashion: crocus green, hunting green, lime, olive, and grey green.

Embroidered evening looks, very lingerie but with tremendous sophistication, were in all the collections; *broderie anglaise* at Lanvin Castillo in an off-the-shoulder enchanter called "Sofie"; hemstitched batiste at Carven; white Swiss organdie at Goma; more short, embroidered dresses at Balmain; tiers of embroidery in a between-length organdie at Griffe. One of the famous Dessès chiffrons floated this year over an embroidered sheath. . . . Narrow evening dresses, floor-long or halted at the ankle, have a new importance stemming from Patou. . . . Sparkle and glitter still light up the night looks, even when the dresses are linen or piqué or cotton. And at Dior there are clouds of scintillating tulle and chiffon. At Madeleine de Rauch, a skirt of white organdie with a round-necked blouse, jetted all over.

Handkerchief linen and organdie, deliciously embroidered, shapes some charmer cloches and turbans. The rose business turns up again in engaging little overturned-pot hats with surprise blooms rising above the tops—a black hat with a brown rose, for instance; a white hat with a red rose. . . . For Laroche, Paul-ette has invented a whole new veiling life—shapes that really keep one's hair in tow. . . . Straw shapes are enormous. . . . At Ricci, a huge pink cloche is made entirely of veiling.

Dior's pale suit, belted jacket

Dior's "Côte d'Azur" (right)—a classic suit in what might now be called the Yves League manner—is, in reality, a sheath dress and jacket, with many subtly-new dimensions. Among them: the jacket's belting, the wide-away collar, the paleness of the shantung—here, blue. Pale-blue deep straw hat. Dress and hat in America at Bergdorf Goodman; I. Magnin.

Dior's pale fall of pleats

More pleats per woman (left): Dior's pale-blue silk dress that is simply one lovely, unbridled rivulet of folds, caught by a belt, and surmounted by another cascade of pleats—the bertha collar. Pale-blue silk hat. In America at Henri Bendel; Neiman-Marcus; I. Magnin. Both pages: shoes by Roger Vivier for Dior.





Paris

Lanvin Castillo: a crush on waistlines

Left: One of this house's pale silk shifts that brings the waist out of exile with a wide pleated belt. This, blue, with softening folds at the neckline, a flat bow marking widened shoulders. Dress in America; Saks Fifth Avenue; Neiman-Marcus.

Dior: shapely silks, a breakout of belts

Left: A sleeveless column of beige slubbed silk, bloused abundantly over a wide leather belt of deeper beige suède. Hat, flaky coral straw with this year's hat-mark: a rose. Shoes pointedly silky, strapped. Dress in America at Saks Fifth Avenue.

Paris

Ricci: piped suit— pale colour

Right: Unexpected suit-shape from this house—grey linen with long, narrow jacket edged in navy-blue braid. Highest button, flowered; lowest, at liberty. Navy-blue hat with checked brim. Suit in America at Saks Fifth Avenue; Neiman-Marcus; Frederick & Nelson.



Chanel: suit on a success formula

Right: Spring Chanelegance—this four-pocketed suit of nubbed beige wool; the jacket, a V-necked cardigan with edgings of navy-blue grosgrain ribbon. The blouse, navy-blue silk blousing over a narrow skirt. The suit in America at Henri Bendel; I. Magnin.





Dior's worldly middy, left, with enough new naïveté to be chinchilla wool in sailor-blue; V-ed in white knitting. Chinchilla roller hat. Dress in America: Saks Fifth Avenue.

Dior: pointed décolletage, above. A suit jacket resting on the points of the shoulders, swung over a wide belt. The "dress" is a blouse and skirt of the same black and white wool tweed as the jacket. Suit, cognac straw hat, in America: I. Magnin; Holt Renfrew of Canada.

Dior: Dietrich stripes, right. Chalk-streaked navy-blue flannel suit, belt-furled; a far-away collar. Suit, hat, in America: Bergdorf Goodman; I. Magnin; Holt Renfrew of Canada.

Paris





Cardin's lithe little waist,

left: New school of day dress, trained with a rib-slick of belt. One pleat rounds the bodice; a collar-curl skims the shoulders. Navy-blue worsted. In America: Henri Bendel; Neiman-Marcus.

Patou waists—boning up,

above: Corsetry-fit in red wool tweed—boned bodice, separate bolster-hipped skirt. Sleeves count as further news, as does the off-shoulder shoulder line. In America: Saks Fifth Avenue.

Heim indentations, right,

on a pleated one-piece pseudo-suit of dark-blue wool. Hat by Svend for Heim. In America: Bergdorf Goodman; I. Magnin.

Paris





Cardin's great collar, above left, curving handsomely away from a bared throat—shouldery side effect of a superb coat dress in black and beige hound's-tooth checks. Purposeful waist; cropped sleeves.

Matta's new shouldering, sketched above. Sleeves set low, enhancing the "top importance" of a bright red wool suit with wide-open revers, briefed jacket.

Cardin's tucked sleeves, above right, extending the shoulder-line of a creamy wicker-

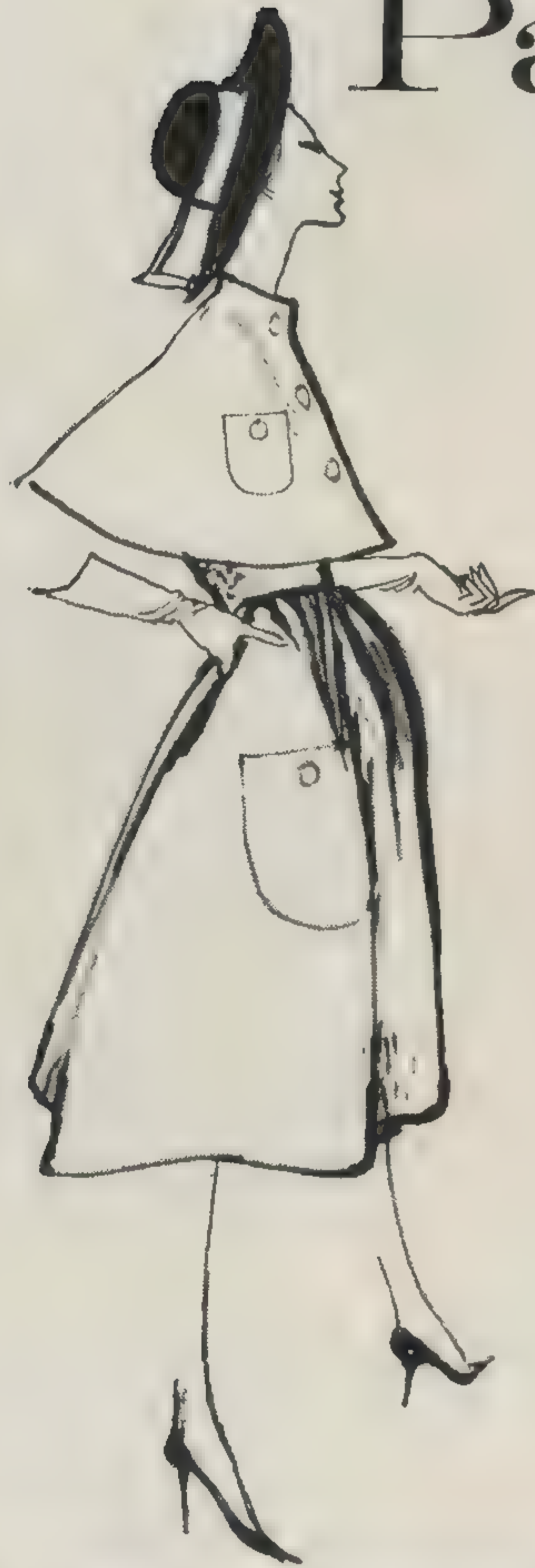
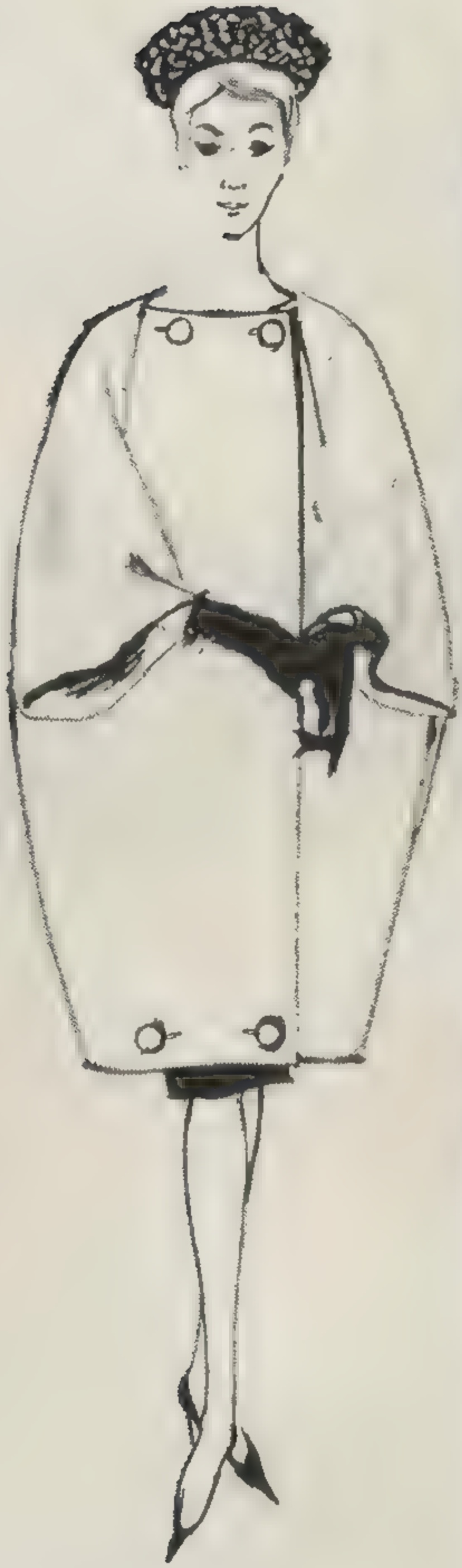
weave wool suit. More creaminess: the alluring show of throat and shoulders. Suit in America at Saks Fifth Avenue.

Balmain's hem-touching belt, left, making all the difference to a day dress of herring-bone wool, cream-coloured with black stripes, giant buttons.

Griffe turn with pleats, right. A new slant on the pleated-skirt-suit—long jacket, belted, pocketed, with largesse in the collar. Made of wool in beige and white dog-tooth checks.



Paris



Balmain's oval coat, above left: It's sleeves forward in this very-Paris coat of turquoise wool buttoned, unexpectedly, in black—twice at the neck, twice at the hem. Almost invisible here: the navy-blue dress beneath.

Balmain's natural coat, above: Blond tweed with a new little rise of collar that dips to kimono sleeves. Colleague here for a white wool jersey dress.

Griffe with flare, above: Wide-skirted dress with a pocketed cape of jacket. Of beige,

brown and white tweed, with brown braid edging the neck.

Grès with dots, above, right: Black polka-printed on white chiffon with a sari float of scarf to follow . . . everywhere.

Griffe checkers, right: Cape-shawled day dress, zipped up the front, Paris difference in the city section suit effects.

Lanvin Castillo—heart-high pockets, far right: A waist-nipping suit of pink wool—one of the Paris loves—with flare to the sleeves, the skirt.



Paris

**Patou: black, white,
and narrow to the ankle**

Right: Summer night look shaped like a curved reed in black and white polka-dotted Du Pont nylon and silk surah with a skirt as narrow as dancing on a dime; black patent leather belt, in no uncertain terms. In America at Bergdorf Goodman; I. Magnin.



**Patou's towel striping—
black on white**

Right: A sweater shape of evening dress in silk crêpe—belted, narrow, with a minimal unseen flare toward the hem; bold stripes of black to start and finish . . . just at the ankle. In America at Henri Bendel; I. Magnin. Background: Paule Marot fabrics.





PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The clipped-voiced Willy Brandt, Mayor of West Berlin, forcefully in the centre of the East and West Germany tug. . . . The disappearance, like a duck at a shooting gallery, of newspaper news on Formosa-Quemoy-Matsu. . . . The brushing melody of the pop song, "Yellow Bird." . . . The English author whose daughter complained that he rarely gave her any of his treasures and asked him if he had ever read the inheritance tax law; to that he said he had, but that he had "also read *King Lear*."

PEOPLE ARE TALKING ABOUT . . . The definition of a conference: a battle of wits, both sides unarmed. . . . The wary, sound advice on young adults given by Margaret C. Scoggin of the New York Public Library: "Recognize their propinquity to the childhood from which they are emerging but treat them like the adults they are so quickly and so surely becoming."

PEOPLE ARE TALKING ABOUT . . . The wintry airports at Montreal, Zurich, Montpelier, and Vienna, which have in common wheelchairs and crutches and skis, and everybody happy about it all. . . . The show of prints at the Museum of Modern Art, especially Redon's prophetic fantasy, "The eye like a strange balloon mounts to infinity," and Picasso's six recent lithographs, light, bright, and exact.

PEOPLE ARE TALKING ABOUT . . . The tiger-skinned Paris restaurant Le Cannibale, about as small as a matchbox, but with everything flaming, including an entertainer who eats fire. . . . The Sunday morning NBC television program, "Adventuring in the Hand Arts," a satisfying half hour, far more interesting than its title. . . . Maureen Stapleton, impossibly endearing, big-bosomed in *The Cold Wind and the Warm*, the S. N. Behrman split-level play, sometimes fuzzily tragic but mostly marvellously foot-on-the-ground and funny, particularly when Miss Stapleton shrugs off a line like, "I'm not in love till I know I'm loved back."

PEOPLE ARE TALKING ABOUT . . . Sidney Bechet's song, "Petite Fleur." . . . The skill of Marc Connelly, ex-Yale professor, as a Mid-West professor in the new comedy, *Tall Story*, which is both amusing and mechanical. . . . The insight into the work of Paul Gauguin managed by the big, inspired exhibition at Chicago's Art Institute. . . . The Artur Rubinstein Chopin concerts—cool ravishments.

PEOPLE ARE TALKING ABOUT . . . *The Odyssey—A Modern Sequel* by the great Greek modern Nikos Kazantzakis who has written a successor to Homer, 33,333 lines of spacious iambs, an epic about a modern man in search of himself, that is so huge that it is almost as hard to put down as it is to pick up. . . . The freshness of the recorded music on WOR, listed as "Studio X," and played almost without interruption, except for the news. . . . The vitality of Bertice Reading playing a dope addict, drunk, whore, and baby murderer—in William Faulkner's *Requiem for a Nun*, a confused and stylized play—with superb nobility, faith, and serenity.

CLAIRE BLOOM IN "RASHOMON"

In the rough melodrama, *Rashomon*, these great beauties remain in memory: the extraordinary brilliance of the set by Oliver Messel who has designed a towering, sunny bamboo grove with a rich explosion of yellow-white enormous flowers, curious greens, and tender beiges, through which a white horse steps bearing the white-veiled, exquisite Claire Bloom as a Japanese lady of a thousand years ago. From then on beauty gets a tough workout to background music, adroitly composed for the maximum emotional stirabout by Laurence Rosenthal. To tell the tale of the rape of the lady by a slobbery robber in sight of her bound warrior husband who dies among the bamboo, each participant tells a version, all heroic, all wrong. As the lady, Claire Bloom speaks in a sweet, delectable voice, very Old Vic, precise and clear. As the bandit, Rod Steiger, looking like a half-naked Japanese wrestler, speaks sometimes like an American student of the Old Vic, and sometimes like Brando as Stanley Kowalski in *A Streetcar Named Desire*. Then he becomes open-lipped and brutal-mouthed, a supreme mumblar. So curious is the glut of accents that Oscar Homolka as a wigmaker sounds all right with his Viennese café gestures, his guttural boom. None of this matters too much, including the bathetic ending, since there is enough good acting, wild hacking sword play, and, above all, the sun on the bamboo forest.

What do you think about fashion?

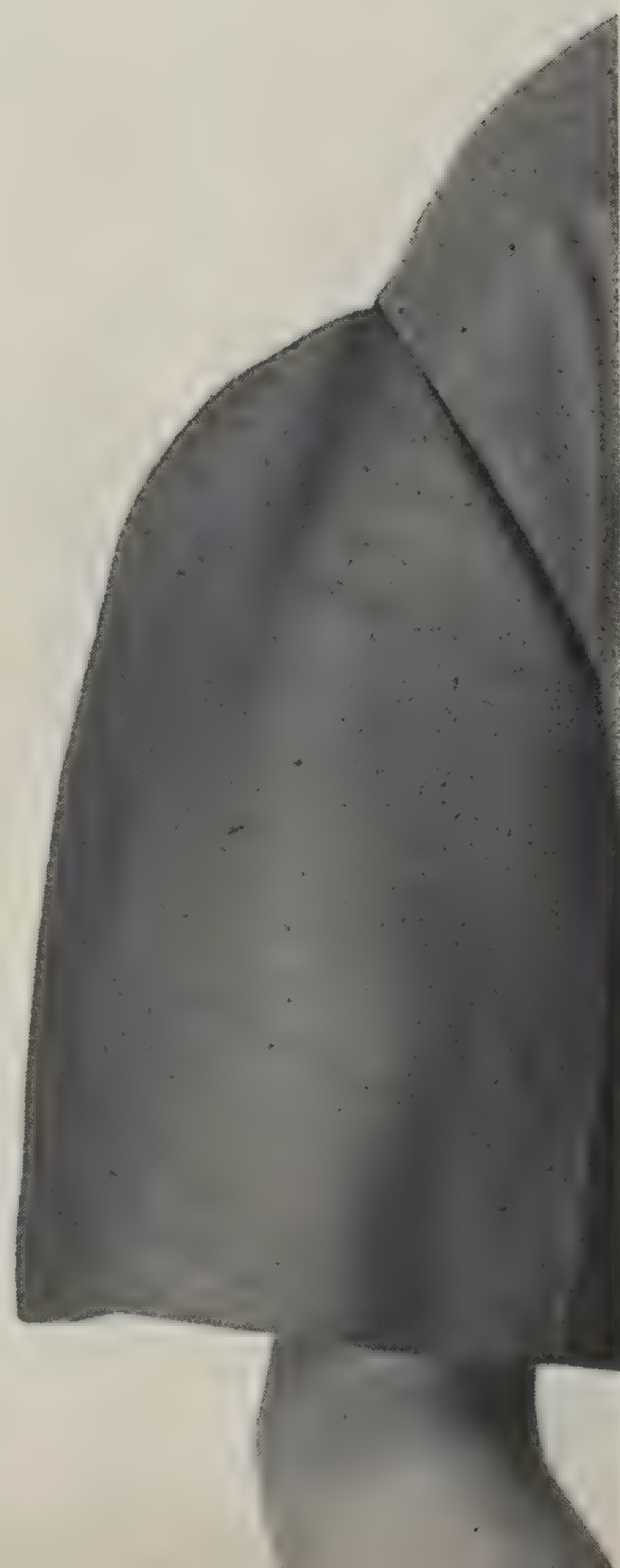
...35 questions that tell you whether your sense of fashion is due for an overhaul. No score cards needed

(unless you count a mirror) and no "would you wear brogues with an evening dress" posers. The question level here is well up in conscienceland where a woman's "look" begins—or ends.

1. In the last two weeks has a woman whose look you admire complimented you on a fashion effect?
2. When you think of any one costume, do you think by "look"—including shoes, hat, handbag, coat, make-up?
3. Are you on the track of a dark-red or bright pink summer dress but have you just *assumed* you'll wear black shoes?
4. Could you accept an invitation to a small but important dinner this evening without dashing to the closet to check?
5. Do you conclude a fashion isn't for you the first time you see it?
6. Does your new coat, suit, or dress make you feel happily on the road-to-somewhere, fashionably speaking?
7. Have you thought about buying yourself a dress in a colour you've never owned before—grass green, mauve, amber?
8. When someone says, "You're getting fat," do you know—instantly—where?
9. Do you try new make-up only after someone else's trial run?
10. Are your tweed skirts and country shirts in as good condition as your town clothes? Could you go for a long chilly walk without looking chilly? Looking bundled?
11. Is your one pair of bright shoes red?
12. Do you regularly take a taxi or the car when you could walk the distance? (*Continued on page 175*)

Magnum sleeves

The dress to set your fashion-clock by (Paris-New York time synchronized here): the one with sleeves that matter. To note as well: when there's zoom at the top, what's wanted elsewhere is calm—easy-does-it jewellery, a slicked hat, and sleek hair. *Right*: Brandy-coloured silk dress and—stemming from a small, close shoulder line—snifter-size sleeves. The skirt, widened, day-length; the belt, meaningful. Dress and hat, by Galanos. Henri Bendel; Neiman-Marcus; I. Magnin. Earrings, by Richelieu.









Magnum sleeves

Left: Double-magnum sleeves—layers of cage-y black and white silk surah attached to further softness: some drapery, fullish skirt, bow-tie tying. By Mollie Parnis; about \$110. Lord & Taylor; L. S. Ayres; Joseph Magnin. Necklace: Miriam Haskell. Emme straw hat. *Above:* Magnum wing-spread above a smock of sheath; belting in black leather—and serious. Trigrère dress, of black and white “checked gingham” wool, by Lesur. Castlecliff jewellery. Hat: Christian Dior-New York. All: Saks Fifth Avenue. Dress: Jenny’s; Frost Bros.



The great new beau geste in American fashion

Jewels with something to say. . .

This page: Top row, blue French enamel bow bigger than a good-sized butterfly, to pin on late-day when the rhinestones can shine.

By Joseph Mazer, \$30*. Bonwit Teller.

Three strands of cultured baroque pearls, décolleté length, with a turquoise and rhinestone clasp—fake, but not fakey.

By Cadoro, \$200*. Saks Fifth Avenue.

Centre, dome earrings, cultured Mabe pearls dedicated to beautiful utility. The backs are 14-carat gold. By Imperial Pearl.

\$75*. Bonwit Teller. In centre flowerpot, and stacked against it: supersimulated stars to use in the same half-in half-out

arrangement on a dress collar. By Joseph Mazer, rhinestones on gilt, each \$25*. Bergdorf Goodman.

Stringing off the page, fake turquoise beads tied in with cultured baroque pearls;

four strands are the quota.

By De Mario, \$40*. At Bonwit Teller.

Spring-velveteen evening suit. . .

Right: What you'd call the look-at-all-those-roses coup (if you aren't too breathless to speak)—Traina-Norell's marvellously poised dinner-theatre suit of cotton velveteen printed with carpet roses; with a white silk chiffon blouse-background for strings and strings of pearls. Suit, in Falconetto velveteen. Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Bracelet, ring, and earrings, from Van Cleef & Arpels. Added beauty with all those roses: the chance to use an eloquent pink lipstick called Moonbright, the newest member of the Germaine Monteil galaxy.

*PLUS TAX





The great new beau geste in American fashion

Beige dress with a long lease. . .

Left: Wool jersey dress that absolves the owner from what-to-wear dilemmas even in a year that seems to have thirteen months in it. It has, with typical Traina-Norell authority, the right amount of everything—sleeve, neckline, skirt, belt. Dress, Phoenix stockings, Deitsch handbag, all at Bergdorf Goodman. Dress, also at Julius Garfinckel; Neiman-Marcus; I. Magnin. Shoes from Andrew Geller. Emme hat. Verdura gold jewellery. Kislav gloves. Beauty point here—the fragile, beautifully lighted look, accomplished by Estée Lauder's Youth-Dew face powder with built-in foundation.

Honeyed extras. . .

This page: Honey or amber or whatever, the new beige-faced leathers are way in the lead now—toning up tans, taupes; surprising bright pinks, greens, navy blue. Handbag at top: a colourful blond kidskin with the kind of tailoring that goes into a fine suit. By Koret, \$70*, at Bonwit Teller. The handbag in front is a cabochon shape of brown calfskin with a yawning leather-covered frame. By Nettie Rosenstein, \$100*. Bergdorf Goodman. The kidskin-glove colour—mustard with the right in-betweenness of shade for the colours we have been mentioning. By Kislav, 8-button length, \$11.50. Best & Co. Lapel flower, right below—a suggestion of a flower freshly clipped from gilt wire. By Castlecliff, \$10*. Saks Fifth Avenue.

*PLUS TAX



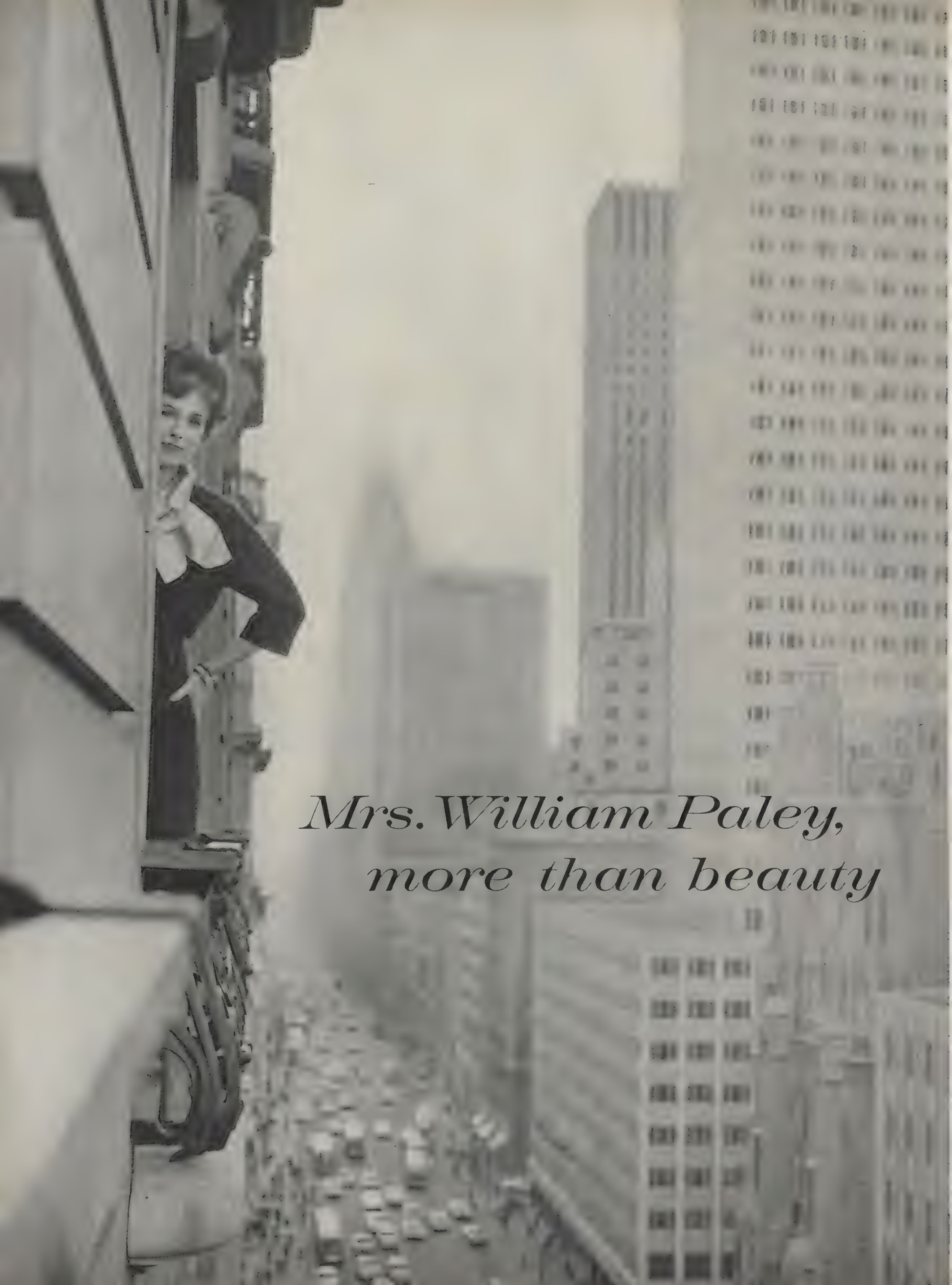


Silk singlet, right, in one of its grander appearances, with a beauty patch of skirt; all very frank about the figure in a non-gossipy way. Black knitted silk sweater by Dalton, about \$28—and made in America. Skirt by Sloat, made of black and white Onondaga silk twill, about \$35. Both these, at Bonwit Teller; Montaldo's; Neiman-Marcus.

New silk sweaterscope



Master sweater, left, for suits that need a little shift of blouse under-jacket. The same black knitted silk pull-over might do a silky pleated skirt a good turn, midsummer; even year-round. By Derri—another American label—\$25. This, Marcel Boucher pins: all, at Lord & Taylor. Miguel Ferreras suit of a vibrant red wool jersey: to order.



*Mrs. William Paley,
more than beauty*



Deeply dark-eyed Mrs. William Paley, known as a marvellous beauty since her girlhood, has two great interests in addition to her life with her four children and her husband, the chairman of the board of Columbia Broadcasting System. She is a woman of taste, elegance, and authority. Warm, amused, open-hearted, she works for retarded children. A collector, who loves delicate china objects, she now is a collector of trees. (For Vogue, she was photographed at the Paley part-time apartment at the St. Regis Hotel, wearing the kinds of clothes she always wears, prototypes of her suits, her dresses, each with a small, extra personal twist.) Right now she is redoing the Paley Long Island grounds, but first she made a plasticine map of the property, with markers for plantings. A student, eager with the bones of botany, she studies, goes to lectures at The Botanical Garden, hopes in time to own a tree nursery propagating evergreens and flowering fruit trees. *(Continued on next page.)*

TONY ARMSTRONG JONES



TONY ARMSTRONG JONES



Mrs. William Paley continued

Besides collecting trees, Mrs. Paley is absorbed in work with the National Association for Retarded Children Research Fund, a new organization with an unwieldy but exact name, shortened sometimes to NARC Fund. Her impetus came after a small group of mothers in Nassau county, where the Paleys live, started an experimental school to help their children. After word spread, some twelve thousand retarded children in that county alone seemed to come out of back rooms, their parents anxious for schooling. Unfortunately the school had room for only one hundred. Realizing the immensity of the problem, Mrs. Paley went on the board of NARC.

Before NARC, Mrs. Paley served on a variety of boards, gave most of them up, partly for NARC, partly to concentrate on her botanical studies, and partly to spend more time with her four children—sixteen-year-old Stanley Mortimer, III, fifteen-year-old Amanda Mortimer, ten-year-old William Cushing Paley, and eight-year-old Kate. All good-looking, none of them really looks like their mother, who is tall, beautifully boned, her dark hair slightly greyed, her head exquisitely placed on a graceful Modigliani neck. A putterer around the house and grounds, Mrs. Paley loves not just the ends of gardening, but the beginnings, the propagation of trees.







What blue can do

What blue can do is simply—extraordinary. As a colour it's cast off the colour clichés, looks marvelous with pinkened make-up colours; has a new affinity for brick, beige, greens; for turquoise or emerald jewels—often as not, the extraordinary fakes in fashion now.

Left: Short evening dress of white silk surah with a shade of blue flower you'd never call cliché, a fine shapeliness. Dress, by Hannah Troy, about \$110. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus.

Right: Blue silk organdie intensifying here the "prettiest woman in the room" impression; worn with a green handbag, green beads like threaded stones. Dress, by Harvey Berin, about \$125. Nettie Rosenstein necklaces. All, at Bergdorf Goodman. Dress: Neiman-Marcus; I. Magnin. What make-up can do: done by Elizabeth Arden Pure Pink lipstick, Green Lilac eye shadow.







What blue can do

Two blue suits that can do this: turn on the charm without a stroke of effort—pure clothes magnetism. *Left:* Extraordinary prettiness that's part of the can-do of dark blue; the bead tangle; the marvelous hat. Silk suit—a dress and kimono jacket really—about \$145. This, the Nettie Rosenstein beads: Saks Fifth Avenue. Suit: Hutzler's; Neiman-Marcus. Hat: Sally Victor. *This page:* What the brightest blue looks like—like heaven; with pale-pale furs, a biscuit-colour straw hat that appears to be straight from the florist's. The suit, by Marquise, of Italian silk twill, about \$190. Saga Norwegian blue fox stole from Fredrica. Gloves by Superb. All, at Bonwit Teller. Suit, also at Neiman-Marcus; Joseph Magnin. Emme hat.





The new silk suit persuasion

Suit-tip to jot near the top of a March 1 shopping list: in terms of working hours, steady fashion power, a silk suit ranks with the all-time fashion greats. The fact that they're spring arrivals is pure coincidence—the silk-suit season prevails four out of four. Re silk suits in general now, this advice: they're newest black, blackish, black and white; freshest with the springtime-y charm of a white blouse.

Left: Fine new American suit shape—plus silk. Décolleté jacket, non-straight straight skirt; the white scarfing belongs to a little vest-buttoned blouse of silk chiffon. Textured silk suit by Ben Zuckerman; about \$245. Suit and handbag: Henri Bendel. Suit, also Montaldo's; I. Magnin. Sally Victor cartwheel hat. *Above:* Black silk suit; white silk chiffon attachment. Suit, by Harmay, in a pleasantly firm-bodied silk; about \$110. Miss Bergdorf of Bergdorf Goodman; Frost Bros.; Meier & Frank. The hat—white roses and veiling—by Christian Dior-New York. Josef handbag. Both Bergdorf Goodman. White gloves by Superb.



The new silk suit persuasion *continued*

Above, left: For the woman who prefers her checks sizeable, traditions flexible, a cardigan suit in black-and-white silk; chiffon foaming up through the edges. Suit, about \$125. The white silk chiffon blouse, about \$30. Both, at Bonwit Teller. The suit, also at Joseph Magnin. Black straw hat, by Sally Victor.

Above, right: Greyed herringbone tweed—silk to the marrow. Gently fitted jacket; a skirt that's firm on the waistline question, easy on slimness. By Adele Simpson in Onondaga silk; about \$160. The blouse, white silk surah, lightly smocked; about \$19. Suit and blouse at Lord & Taylor; Frederick & Nelson.

Directly right: Black-and-white checked silk suit with the kind of casualness that's famous in American suit-life—surprising in silk. This, and the white silk crêpe shirt, by Ben Gershel; about \$200. Monet cuff bracelet. At Bergdorf Goodman. Suit, also Woodward & Lothrop; Hudson's; I. Magnin. Emme hat.





**New suit content:
the white blouse in
paper silk, chiffon**

White blouses there always are—but not quite like these: more fragile looking (shades of the chiffon-handkerchief, this feeling), they add a dimension of silkiness to silk suits (one page back), or can, as here, stand alone. *Above:* White silk broadcloth blouse, wide of collar, deep in the throat, *not* all-buttons. Some black fake pearls, a checky townish skirt go with it nicely. So does a coiffure that—like the blouse—looks casual but as though you meant it that way. Adelaar blouse, about \$12. At Bloomingdale's; Dayton's; Frost Bros.



KAREN RADKAI

Above: A white silk chiffon blouse that misses being pure shirt by its length of sleeve, its upholstered buttons, an air of owing something to a time in fashion when the young men weren't angry at all. About \$18. This, Marvella fake pearls: Altman's. Blouse, also at Burdine's; Famous-Barr. The coiffure here is brushed unslickly off the brow, brushed into smooth lines with a feeling of lightness and height. Both pages: coiffures by Breck Hair Salon. Sloat skirt, fullish, belted blue-and-white wool flannel, \$30. At Altman's.



Lace over organdie — bouffant without being giddy, this deep-necked dress is navy-blue lace over tiers of white silk organdie — wearable twelve months out of twelve. By Rudolf, of Ban-Lon lace. About \$275. At Lord & Taylor; Marshall Field; Neiman-Marcus. Worn here with Delman shoes.



Lace dress, sleeved—black lace with the power of beauty-making any black-tie evening, any climate. By Mary Black, of Chantilly lace with beige/pink satin inset in the bodice. About \$255. At Bergdorf Goodman; Martha Weathered; Sakowitz; I. Magnin.

Wiesner of Miami cigarette case: Bergdorf Goodman. Liparé shoes.

TONY ARMSTRONG JONES



MISS MARY SARGENT LADD



MRS. ARISTOTLE ONASSIS



COUNTESS LUIS QUINTANILLA



MRS. BYRNES MACDONALD

The top of their bent— four wig-wearing women

This year in New York, Paris, Rome, and especially Madrid, wigs have moved from small-rage status into the category of pleasant fashion facts. Bewigged here: four women who have discovered the pleasure and zip-zap convenience of owning them.

Miss Mary Sargent Ladd, who found that, in her case, half a wig is as good as one; her own hair, a soft brown, sometimes won't stand up to the full coiffure she likes. Answer: a semi-wig, twice bowed in blue for the predictable reason that it matches her eyes.

Mrs. Aristotle Onassis' wig is red; her own hair, blond. While she doesn't take the change in colour "seriously" and will not wear her wig often, she does find it fun, wears it sometimes to balls, and will probably rely on it for occasional evenings, after skiing, at St. Moritz where she plans to spend the next few months.

Countess Luis Quintanilla of Madrid came to New York in December with four wigs in shades of brown, the colour of her own hair. Besides making possible lasting pouf effects, they eliminate the business of time-consuming coiffures before big parties.

Mrs. Byrnes MacDonald was taken with the wig idea as a practical device for summer life in Newport, reducing to no importance the coiffure damage of swimming and golf. Actually, her wig proved so becoming she wears it much more than she originally planned to.

Colour tips: ten little porcelains

Opposite page: Tipping the spring and summer colour wave with misted bonbon flashes are five of Juliette Marglen's ten new shades of nail glacé. Part of the pleasure is the fact that one—just one—coat effects a quick pretty glaze of colour that's a wizard change from the *idée fixe* of red polish. Porcelain Pink—bright with hints of mauve—is at its best with yellow. Porcelain Buttercup, Porcelain Apricot, and Porcelain Peach take nicely to stark whites, are naturals with prints that are beige or tiger-coloured. Porcelain Sand, an ambered buff, can be worn with a summer sun tan plus almost any dress on tap. Further pastelling here: Juliette Marglen's Watteau Rose lipstick. One by one, or boxed in a package of ten miniatures, the Porcelain Collection colours are at Saks Fifth Avenue. Or, for try-on samples, fill in the coupon on page 174.





I

n a special class:
the gifted coat

On these pages, coats without a dull thread in their bodies. Their forte? City-to-country days of nearly any season which, to begin with, might as well be spring.

Left: Cited for the brilliance award—a scarf-collared coat in a new jolty yellow, of wicker-woven wool. By Matlin, of Forstmann fabric; about \$145. Nettie Rosenstein handbag. Both at Saks Fifth Avenue. Coat, also at Hutzler's; Neiman-Marcus. Dalmatianed turban: Irene of New York. Beauty Counselors Saucy Red lipstick. *Right:* Grey-wool-grey in a knitted coat that's stripped of detail to let all the smartness show. By Originala; at Altman's; L. S. Ayres; I. Magnin. The camellia'd hat by Christian Dior-New York.





The gifted

coat costume

Left: Passe-partout coat of grey worsted jersey, and a dress of the same that might follow it to the ends of the earth. Both, sleek, de-cluttered, marvellous (the dress, cap-sleeved). Costume by Marquise. About \$275 at Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Hat, Christian Dior-New York; Tri-fari necklaces: Saks Fifth Avenue. *Right:* Another coat-and-dress act—these, bright red. The coat, a columnar cardigan of worsted jersey; the knitted wool sheath, sleeveless and string-belted. Coat, about \$125. Dress by Korrigan-Lesur, about \$40. Both at Lord & Taylor; Dayton's; I. Magnin. Cadoro necklaces: Lord & Taylor. Beige hat: Christian Dior-New York.





Unexpected price tags





Unexpectedness: one of the great charms of spring—and of the four costumes here. What's unexpected about them is the modest price tags attached to their sleeves—since the sleeves, in turn, are attached to some of the freshest, best looks you'll see this spring. All are suit-looks, though one is a dress-and-jacket in suit's clothing. *Far left, above:* Black-and-white Glen plaid, on a small scale, adding up to fashion on a big one. Cardigan jacket, slim skirt in Enka rayon and silk; white silk shantung shirt. About \$40. Shiny black handbag. Both: Best & Co. Costume, also Wm. H. Block. Hat by Miss Frederics. *Far left, below:* Lively orange-and-white plaid suit that might go to the country (with a sweater), stay in town (with a blouse), and brighten up the commuter's train either way. By American Jr., of worsted-and-mohair; about \$30. Natural Milan boater by Dachette. Both at Altman's. Suit, also at Harzfeld's. DeLiso Debs shoes. *Directly left:* Three cheers for *this* red, white, and blue, too—a cotton-and-silk tweed suit plaided in red, white, and (navy) blue; equipped with its own sleeveless white linen blouse. By Devonbrook, in junior sizes; about \$30. Costume and many-coloured Coro bracelets, at Saks Fifth Avenue. Suit, also: Woodward & Lothrop. *Above:* Dress and jacket that can double for a suit, nicely. Black-and-white checked silk-and-cotton weave; the dress, belted in black leather; jacket, braid-bound. By Montégo. About \$50. Hat, a John Frederics Charmer. Both at Miss Bergdorf of Bergdorf Goodman. Costume, also: Frost Bros.

Silks, tanning in town



Black's alter-ego for spring: beige—in warm sun-tanned shades, to wear in town from this moment on. Here, beige city looks in three forms, all in scroopy (rustling) silks. *Farthest left:* Town suit of pale-beige textured silk, with attachments in deeper brownish tones. Under the short jacket is a dress-top of silk crêpe in darker beige; an amber cummerbund. A natural with this: the tan straw hat. Suit by Carlye; about \$70 at De Pinna; Kaufmann's. The hat by John Frederics. Florsheim shoes. *Near left:* A beige-minded dress to start sub-coat now, go on its own through summer. Tan and taupe pebble-printed silk surah with cassock neckline, high-rising skirt. By Carlye, of Herbert Meyer fabric; about \$50 at De Pinna; L. S. Ayres. Leghorn hat: Sally Victor. Delmanette shoes. *Right:* Dress and coat here, both in natural tan silk pongee—this, for warmer climates now, anywhere after May. Each is narrow and demi-fitted, with round collar, short sleeves. By California Girl; about \$50 at Russeks; Wanamaker's, Phila.; Hutzler's. Draped felt hat by Emme. Florsheim shoes. Both pages: Brancusi ladder-back chairs.



How to

EDITOR'S NOTE: *Inez Robb, famous for her untitled column of opinion in one hundred and twenty newspapers, has never been known to mince a word. She is blunt, positive, delightful, and has been married for almost thirty years to J. Addison Robb. The Robbs like the arrangement.*

One of the first jokes I remember hearing as a child is the story of the prudent man and wife who held hands for thirty years because they were afraid to let go.

My husband and I have only six more months to go before the first thirty years is ended. If he has any fancy notions of breaking the grip and making a dash for freedom, he is in for a big surprise. I plan a headlock for the next thirty. (Why, the flatterer! He says he has been contemplating a half nelson.)

Now, before I defy caution and rush into the subject of a happy marriage, I must make one firm postulate: that marriage starts always with the one indispensable ingredient, love. I have no personal experience of any other kind. (I have been a fascinated observer of the modern *mariage de convenance*, arranged by the Independent Woman of the Twentieth Century to provide herself with permanent Escort Service, but that is another story.)

In addition, this is not going to be one of those sour how-to-be-happy-though-married essays. I reject cynicism, a priori. Cynicism is the prime enemy of marriage. My approach to wedlock is antediluvian. I believe it to be an honourable estate that should be entered reverently in the sight of God, and not with the fingers crossed, or the guard up, or a Nevada timetable in the pocket. The man or woman who enters marriage combat-ready will be on the ropes before the rice is swept up.

Let me say at the beginning that much of the advice now freely given in the public prints on the subject of modern marriage (and what is so modern about matrimony?) is just so much malarkey. One of the chief factors that contributed, from the start, to a happy marriage in our household is that neither my bridegroom nor I had ever read any of those paralyzing tracts on marriage before we exchanged vows. If, in 1929, there was a Spock on Spousery, we were happily unaware of it. We just got married and played it by ear.

If, before marriage, I had read one of those split-personality tomes that cautions a wife to be mate, mistress, mother,

housekeeper, auditor, chauffeur, hostess, nurse, Organization Wife, companion and pal, I would have acknowledged my limitations by tossing in the His and Her towels.

Only a day ago, still another female expert urged, in print, that a wife be "a hundred women" to her husband, possibly a Turk. A hundred women! That would strain even Helen Hayes's repertoire. Just being one woman exhausts me. And if my husband came home from the office some evening and found me prowling around the apartment in leopard-skin leotards and a sequin blouse, with a rose in my teeth, he wouldn't be intrigued or flattered. He'd be terrified. He would put in a rush call to St. Vincent's, just around the corner, for a strait jacket.

The last thing in the world Add wants when he comes home at eventide is a New Woman. What he craves on the threshold is peace, the Same Old Familiar Face, and a good Dry Martini. He doesn't want to have to guess if this is Mata Hari night.

I break with the experts in another field, too. I do not hold with the admonition that a husband must woo his wife in perpetuity, or vice versa. Certainly I don't want to be treated as a caught streetcar. But, in turn, I can think of no prospect more dismal or certain to blight tender domesticity than a perpetual Romeo in the home. Who wants to stand a balcony watch half the day while the biscuits burn, the baby cries from hunger, and the puppy chews the Hepplewhite? Surely, if he had had the chance, that Montague boy would have grown up eventually.

Juliet was decidedly a lovely, if precocious, girl. But just take my word for it: The average husband, when he asks "What's for dinner?" is soon going to tire of—

"If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world."

There is a time for poetry in marriage, but there also comes a time when the roast ought to be on the table. Marriage is for adults. And none of the experts' dicta annoys me so much as the ukase that a man is only a little boy grown up. The very idea makes me frow up.

What I am about to say now will sound either singularly old-fashioned or uniquely avant-garde. It is difficult to determine which, since there is a current tendency to regard many phenomena as avant-garde that are merely revivals of old

BY INEZ ROBB

stay married

practices and beliefs. In marriage I believe both sexes are equal, only one, the male, is more equal than the other. In brief, I am firmly and irrevocably convinced that in marriage the man should be the undisputed head of the house.

We are living in an age of transition, I keep hearing, in which anything man can do, woman can do better. Out of this transition period, there may eventually develop some type of equal partnership of the sexes. But in the meantime, no matter how much nonsense one reads to the contrary, this is still a man's world. We are still in an age in which it is man's custom, right, and privilege to wear the pants. You have only to look at the average woman in slacks to pray God that she will soon see the light, or at least her rear elevation.

When all is said and done, it is man, not woman, who constitutes the sensitive sex, especially in a day in which his primacy is being continuously challenged. It is insane, an invitation to disaster, for a wife to lacerate a man's pride in her and in his home by trying to grab the reins of his castle. There's a crazy, mixed-up metaphor for you, but it conveys the idea.

The moment a man walks into his home, he should be made to feel that he is lord of all he surveys, a kindly and benevolent sovereign on whom the whole kingdom hinges. It should, too. I would far rather have a happy husband under my roof than a stag at bay. It is elemental that a stag at bay whose sovereignty has been challenged in the home may shortly be a wolf on some other woman's doorstep.

There has never been the slightest doubt as to who heads the Robb household. For almost thirty years, this dear man has worn the ermine. And how he has merited it! He has stood between me and all the big things of life that baffle me to tears: money, landlords, budgets, building superintendents, taxes, bills, driving a car, leaky faucets, blown fuses, mixed drinks, and mice-catching.

In turn, I have been happy beyond measure to run his home, keep the dust down, the starch out of his shirts and our week-night engagements to a reasonable limit; to set a good table (shucks, real good!), entertain our friends, and count the laundry and his calories. It should be obvious that, in the words of the newest Rodgers and Hammerstein song hit, "I Enjoy Being a Girl," even an old girl, and handling the girl-type responsibilities of marriage. I have never had any itch

to edge over into man's preserve.

There comes a time early in every marriage, I surmise, when each partner realizes he has made a hideous mistake and his life is in ashes. Fortunately, I lived too far from home (Idaho) to go running off to mother. Beside, she wouldn't have put up with it for a split second. She always did favour Add. A woman of excellent taste, mother.

That horrible moment of disillusion came for me a few weeks after Add and I were married. As a surprise, he took me to Carnegie Hall to hear the musical love of my life, Fritz Kreisler. In the middle of the concert, I realized that my beloved was sound asleep, and rather audibly. My life collapsed: I was married to a boor!

For my bridegroom, the terrible Moment of Truth arrived a week later in the person of—of all persons!—Thomas E. Dewey. We had established our first home in a new apartment building on East Seventy-third Street. A month after we were settled there, a small, neat young man with a dark moustache knocked at our door one evening. He explained that his name was Dewey, that he was a Republican, and that he was campaigning for a friend for the State Assembly.

As a Democrat, I was polite, but I called my Republican husband to listen to the youthful spiel of this unknown pitchman. When Mr. Dewey left, I made the odious mistake of saying, "Imagine, a brand-new building, and Republicans already!"

Poor Add! Married to a *barbarian*!

What sustained us and marriage during those first years was love combined with a sense of humour and a dash of common sense. If marriage is not to be taken lightly or with a pinch of salt, neither is it to be taken humourlessly or with that type of seriousness so aptly pegged as "deadly." If Add and I have held hands for almost thirty years, during much of that time we have been laughing—at ourselves and each other—too hard to let go.

Two chance remarks of my witty and beautiful Aunt Nell, when I was at an impressionable age, were worth all the professional marriage counselling I might have had and taught me far more about human relationships in marriage. Aunt Nell was married happily for almost fifty years to one of the most delightful gentlemen I have ever known. But one day she confided: "There are days when I want to kill your uncle, but I am always glad the next morning (*Continued on page 171*)

Young
party news:
white, fluffed
to a crisp

Lined up on these pages, four enchanting young sisters who live in New York; left to right, Lorna, Linda, Isabel, Louise. Party-bent (by lamb-back, maybe?), they all wear the freshest thing in town: white, so crisp it snap-crackle-pops. *Lorna*, nearest: White nylon organdie with frosty freshness, yellow embroidery, sash. By Youngland, of Du Pont nylon; about \$8; Best & Co. Stuffed animals, at F. A. O. Schwarz. Short white gloves by Hansen. White Mary Janes at Lord & Taylor. Crisping process for all these dresses: Perma Starch.





Linda, the smallest, wears white ribbed cotton with a lifted waist (what's om-peer, Mommy?) sashed in red dots, fagoted. By Kate Greenaway; Fuller fabric; about \$9. Altman's. *Isabel*, this page left, looks like a tailored angel in white with a high collar, lace insets. By Gail Berk, of Avisco rayon; about \$15 at Bonwit Teller. *Louise*, the eldest, in creamy white cotton damask with pale-blue sash. By Joseph Love, of Everglaze Minicare cotton (Peter Pan fabric); about \$13 at Lord & Taylor. All dresses, also at Hutzler's; Hudson's.



Dossier on suit-looks: new cotton data

Snap way to put a wardrobe into new gear: have on call several of the kinds of suit-looks indicated here, have them in cotton, in black or black and white. One good way we know to arrange for that: Vogue Patterns. *Left:* City details to count on through September—sleeved sheath, short super-collared jacket in a pleasantly suitish weight of black Swiss cotton, by Stoffel. All of this—there's a stole not shown here—the contents of Vogue Pattern envelope 165. MM black patent leather handbag. Sally Victor hat. *Directly right:* Full suit-count—black gored skirt, little fillip of jacket and, enclosed in that, a black-and-white dotted cotton broadcloth blouse. We've done the skirt and jacket, incidentally, in a textured fabric of cotton, rayon, and silk by ABC. Blueprint for this: Vogue Pattern 4970. The large, nuggety gilt ring, by Capri. Pointy black straw turban by Walter Florell. *Far right:* Unsleeved black sheath in textured cotton, orange cotton cummerbund, and just enough jacket for dazzle. Dress, cummerbund, and white cotton waffle piqué jacket, in fabrics by Everfast with Everglaze crease resistance. The works: Vogue Pattern 4974. Hat, by Sally Victor. The long white cotton gloves on both pages, by Hansen. All shoes by Easy Goers. *For further views, sizes, yardages, and details, please turn to page 176*



VOGUE PATTERN 4970



VOGUE PATTERN 4974



New shape
round-up:
the beautiful
bosom



Clothes-requisite now: a softly rounded bosom, led up to by a long-stem waist—totalling a new curviness.

Far left: Long brassière of black-over-pink nylon net with lace, rounding, slimming. By Lily of France; \$13 at Saks Fifth Avenue; Woodward & Lothrop.

Near left: Young brassière of white cotton broadcloth, long and lined with curves of foam rubber. By Maidenform; \$6 at Lord & Taylor; Meier & Frank.

Below: Revolutionary shallow brassière of black-over-pink nylon net; waist-cincher of elasticized nylon. Both by Lily of France; brassière, about \$7; cincher, about \$6. At Bloomingdale's; Harzfeld's.

Right: Below-waist brassière with low back framed in soft bones to keep it anchored; hooks at front. By Warner's, of white nylon lace, nylon elasticized marquisette; about \$15 at Lord & Taylor; Harzfeld's.

Longevity for all: Lastic Life, the cold-water soap, at Lord & Taylor. Brassières, this page: I. Magnin.



GOSSIPY MEMO

ON JAMAICA

A crumple of steep purple-blue mountains swooping down to green savannahs and beaches the colour of heavy cream, Jamaica looks almost too much like the setting for a Daphne du Maurier novel—wild, romantic, improbable. Great clouds, sailing along the constant, warm trade winds, pile up behind the mountain peaks (the highest, Blue Mountain, over 7,000 feet). Eighteenth-century manor houses, often Georgian in style, stand among plantations of green-gold sugar cane or moisty groves of bananas.

Names of towns have the cracked, sweet sound of a ship's bell under water: Mandeville and Moneague, Spanish Town and Savanna-la-Mar. It's possible to breakfast on a verandah overhanging the sea at Ocho Rios and be joined, cosily, by one of the exquisite long-tailed Jamaican hummingbirds (called "Doctor-birds" because their tails suggest a long frock coat). Breakfast might involve fresh papaya or small, sweet Jamaican grapefruit, Blue Mountain coffee, and fried ackee—a native vegetable that, cooked, tastes like a mixture of scrambled egg, banana, and buttered toast.

At Montego Bay, it is almost impossible to escape the sound of calypso music, day or night, and many of the hotels cluster around the famous Doctor's Cave beach, with its water "so clear you can count the grains of sand on the bottom." One of the oldest hotels, the Casa Blanca, white, rambling, and many-levelled, is built almost on top of Doctor's Cave—one can count those grains of sand while lunching on the terrace. A few steps farther along is Sunset Lodge, another Montego landmark, elegant among its almond-trees and casuarinas. Two new hotels are the Casa Montego, under the same management as the Casa Blanca; and the Royal Caribbean, on its own 800-foot beach. Both have swimming pools.

The island is big (148 miles long, 52 miles wide at its widest), and its pleasures so varied it seems a pity to spend all one's time in one place; however, from either of the two main resort places, Montego Bay or Ocho Rios, side trips by rented car—often a small English Ford—are fun. (For driving in Jamaica, an International Driver's License is needed.) The sixty-seven-mile drive from Montego to Ocho Rios is a delight, the road swooping up and down from the turquoise sea. . . . *Note:* Rates in Jamaica during the season range from \$22 to \$35 a person, a day, American plan. . . . *How to go:* From New York, Avianca Airlines and British Overseas Airways, \$252 round trip, first class. From Miami, Pan American World Airways, KLM Royal Dutch Airlines, \$117 round trip, first class; British West Indian Airways, \$111 round trip.

Outside Montego are other places to stay, where one may choose between a central inn and a private villa or cottage connected with it. Such a complex is Round Hill, on a secret, castaway sort of cove, already famous for its food, its *luxe*, and its guests. On the other side of Montego Bay, the Bay Roc and Half Moon colonies, both spread along the shore, offer the same choice between inn or private-villa life.

Ocho Rios is peaceful, green, and flowery, laced with rivers that tumble, here, into the sea. Through the outdoor dining room of the Shaw Park Hotel, set on a hill above the village, runs a small, swift, perfectly clear river, which then cascades downhill through a terraced garden. The Shaw Park also has its own beach, directly below. . . . Along the coastline itself are Jamaica Inn, settled gently around a palmy beach; columned Plantation Inn, with *two* beaches; Sans Souci, which has beach life plus a mineral-spring swimming pool, floodlit at night. . . . Tea is still served every afternoon at most places in Ocho Rios, and cricket is played with relaxed keenness at the Prospect Cricket Club.

Inexpensive and Roman

Five minutes from downtown Rome and high on a hill overlooking the countryside, the penthouse built for Joseph Leombruno and Jack Bodi is a holiday house, and it looks it. These young American fashion photographers are also painters (they had a two-man show at the *Galleria Zanini* last year). What they paint, with both audacity and enthusiasm, is flowers. Where they paint mostly is in this part-time penthouse home. Airily uncluttered, its shining beige marble floors and moulding-less white walls make the living room, *opposite*, somewhat like a covered extension of the terrace. (The sofa was copied at their direction from *House & Garden's Complete Guide to Interior Decoration* by a reluctant local upholsterer. Unused to such design simplicity, he fought them through every stitch, later became so enamoured of the results of his handiwork that he sent to America for a copy of the book to show to his other clients.) Leombruno and Bodi do as the Romans do and always observe the extended one-to-four lunch hour, when they like to entertain. On days when the famous Italian sunshine does not smile on their terrace, they serve lunch indoors on the table in the foreground, concluding the meal with American chocolate cake, considered a fine, rare treat in Rome.

VOGUE'S FASHIONS *in* LIVING





Pompeii-inspired, iron-finaled three-sectioned ottoman and the two chairs, \$150 for all, made in Florence; on end tables, fifteenth-century Renaissance angels as lamps.

ROMAN PENTHOUSE

Joseph Leombruno and Jack Bodi like the economy of decorating a house in Rome, point out that all their antique furniture and bibelots were picked up at the Sunday market, and that the blue and white pin stripe ticking material with which they've clad chairs, sofas, ottomans, lamp shades, tables, and dog baskets throughout the house cost only a quarter a yard. The result is a unified colour scheme, punctuated by bright yellow cushions, the old-coin green of Italian antiques, and contemporary paintings, some by the owners. *Right*, the exterior of the white penthouse from the red brick terrace. For greenery, the potted laurel trees; for gaiety, a bouquet in a basket, daisies, bachelor buttons, and poppies, made out of raffia; for shade, the yellow umbrella. Here the painters serve dinner at nine, sometimes at special parties to the music of a guitarist. Afterwards they and their friends, Italian and American artists and writers, often go to a nearby outdoor movie, complete with Italian-speaking and English-speaking earphones.





On the blue ticking-covered table, an antique candlestick; on the wall, a rather realistic flower painting by Bodi.

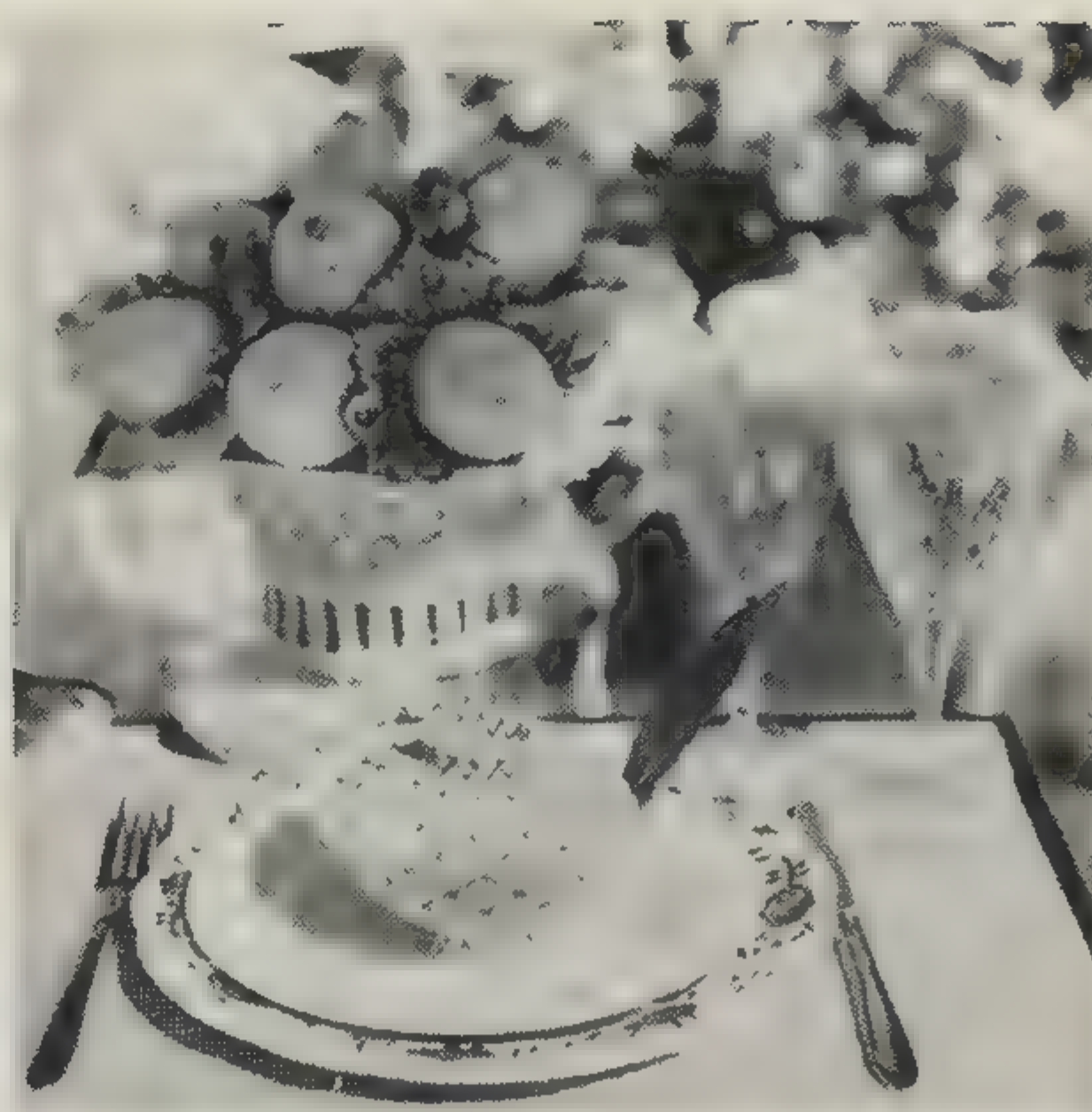


Over the beige-red-green antique chest, a rather stylized painting by Leombruno.



Over the poodles, a green antique table and a painting by Bonetti.

LEOMBRUNO-BODI



In the compote, ceramic lemons; place set for summer soup with yellow porcelain Chinese bowl.



Below: In Frederick Victoria's bedroom, three pieces of steel. The bed and the Directoire stool are copies, the tripod lamp an original. *Above:* Bed detail, scrolled bronze doré post.



STEEL IN THE SCENE: 18th CENTURY

Today anyone owning more than one steel piece of the eighteenth century is considered a steel tycoon. Surprisingly graceful, not austere, noble in feeling, wonderfully blue-grey in colour, steel furniture with its definite lines enjoyed a limited vogue in late eighteenth- and early nineteenth-century France. Relics of the fad are hard to find now. It is said there are no more than two hundred pieces left in France, perhaps not one in the museums of this country. There are, however, a few small private American collections. One of these belongs to Michael Greer, President of the National Society of Interior Designers. His bedroom, *above*, simulates a Directoire tent room, its off-white taffeta walls and ceiling seemingly supported by trompe-l'œil poles and bars, painted to look like steel. The real steel here, set off by an Aubusson rug, tôle-shaded oil lamps, and tea-green velvet armchairs: a Directoire day bed; beside it, a little folding slipper chair, with a lyre motif and an off-white leather cushion, and an Amboina wood-topped table with a steel and bronze doré base. *Left*, the extraordinary steel bed that the noted antique dealer, Frederick Victoria, had made for his own house. It is copied from a bed in the Paris Musée des Arts Décoratifs, attributed to Louis XVI's celebrated gunsmith, Boutet. Last year it took eight American craftsmen six months in Mr. Victoria's New York work room to reproduce every intricate detail of this steel and bronze masterpiece.

Opposite: More Greer steel in the bedroom. An exquisite Louis XVI steel console, signed by the gunsmith, A. Bergue. On it, a pair of Louis XVI porphyry coupes and a pale drawing by Modigliani. In the foreground, a Directoire table, with a steel shaft and base, and, unexpectedly, a brilliant red tôle top.





STEEL IN THE SCENE: 1959



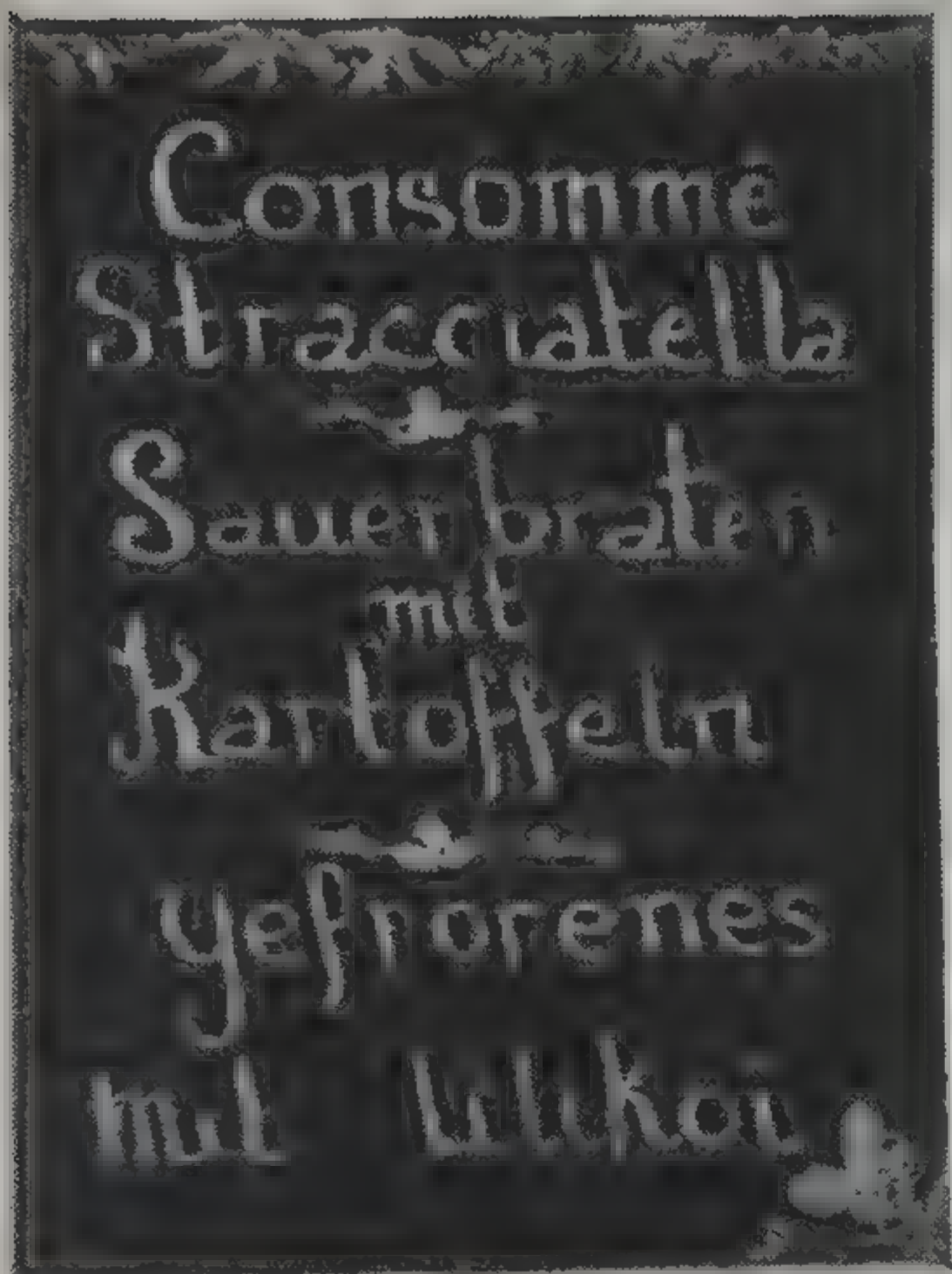
Rediscovered: the virtues of steel for furniture. Some of the new pieces shown here are reproductions, as diversified as eighteenth century and Victorian. Some are completely 1959. The range in the look, from shiny to dull. The combining materials are as different as marble and fur. 1. Rising like a spiral staircase, a chrome steel candlestick, some 45" high, \$29.50 at Georg Jensen. 2. A Directoire chandelier, the steel here with brass, \$450 (wiring included), at Paul M. Jones*. 3. Oak-topped table could also work as a desk, its legs chrome steel, Poul Kjaerholm design, \$330; Georg Jensen. 4. "Pull-up" armchair pulls together three chair-mates with charming results: oak back, chrome steel legs, parchment colour leather cushion, \$175 at Georg Jensen. 5. Long-john bench, all six feet of it in brushed chrome steel with top grain leather cushions. \$684 at Knoll Associates*. 6. Charles X brass-slatted, steel-legged folding stool, \$145 at Kean Associates*. 7. A neatly detailed table, its handsome simplicity adapted from a Louis XVI design. \$132 at John Vesey*. 8. The Directoire "silver and gold" look, here in a mirror with brass-buttoned polished steel frame, \$150 at Doris Des-sauer*. 9. A Directoire table with brass-accented steel rope base. The marble top shown, Belgian Black. \$360 at Paul M. Jones*. 10. Le Corbusier chaise longue, back from a thirty-year absence, chrome tubular steel combined with ebonized wood frame, upholstered in sleek foal fur, black with a white bolster, \$920 at Laverne*. 11. A Directoire coffee table, with sinuous lines in unpolished steel, and brass cloven hoofs. \$450 at Yale R. Burge*. 12. The "Saratoga Chair," the folding porch chair of the 1880's, elegant now in brushed chrome steel with brass mounts and black calfskin, \$320 at John Vesey*.

Real fur rugs, leopard on left with vicuña back, from Black, Starr & Gorham; vicuña on right: Macy's.

TOM YEE

*THROUGH DECORATORS

Revival of steel furniture,
an almost forgotten French art.



Luncheon at the
JAMES MABONS'

Luncheon at the
FREDERICK WILDMANS'

PURÉE ST.-GERMAIN
made with ham, chicken broth, onions, and frozen peas
SMOKED TURKEY
HOT BAKED HAM
HAM MUSTARD SAUCE
prepared with eggs, vinegar, and mustard
SPAGHETTI WITH MUSHROOMS
with olive oil and butter
WATER-CRESS AND ENDIVE SALAD
FRENCH BREAD
APPLE STRUDEL
*served with country cream
and a choice of cheese,
Stilton or Crawley Vermont Cheddar*
COFFEE
LIQUEURS

Wine: Maximin Grünhauser Herrenberg Abtsberg—1957

Dinner at the
RICHARD CROFTS'

COLD SMOKED VIRGINIA HAM
SHELL OF BEEF WELLINGTON
wrapped in puff pastry
SHRIMPS CREOLE
with rice
CASSEROLE OF MUSHROOMS AND LIMA BEANS
with sour cream and summer savory
ROMAINE AND ORANGE SALAD
BRIE CHEESE
CHOCOLATE ROLL
COFFEE
LIQUEURS

Wine: Château Corton-Grancey 1955,
Louis Latour Estate Bottled
English Couvet Brut . . . 1952

COUNTRY COOKMANSHIP

The "icebox" of Connecticut, the historic village of Norfolk, rests high in the Berkshire foothills of Litchfield County. People there like to say that winter lasts right through to June and that the thermometer rarely gets up into the higher two figures even in July.

Among the surrounding mountains and lakes, in rambling houses mostly over a century old, some of the most pleasant food in the country is served before and after the outdoor sports which the region richly affords. A weekend guest at one Norfolk house probably would be a lunch or dinner guest at one or two others. Here are three menus he might encounter, all hearty for the local cool weather, all buffet, but semi-served with place cards and carefully planned seating. From them: ideas for any place where inside there are guests and outside a suitable snap in the air.

At the Greek revival house of Mr. and Mrs. James Mabon, junior, set at the foot of a wooded hill, Sunday luncheon is often an international potpourri. (One of Mrs. Mabon's menus on slate is shown at the upper left. The *Consommé Stracciatella* is bouillon with beaten eggs and cheese, the *Sauerbraten mit Kartoffeln* is sweet and sour beef with potatoes, *Gefrorenes mit Lilikoi* is ice cream with Hawaiian passion fruit preserve.)


Before luncheon in the fire-lit Venetian drawing room and adjoining country library, the drink is often sweet vermouth mixed with dry, but on the rocks. Of the four set tables, one set for ten is in the dining room, one each for four in the library, the drawing room and the big hall. At each table a bottle of wine, sliced French bread, crocks of sweet butter.

On Saturday, or perhaps another Sunday, luncheon could be at the Frederick Wildmans' house (built in 1780), after a morning of clay pigeon shooting at the Ross Hardens.

Before leaving the Hardens, there would be hot buttered rum, with minute hamburgers on home-made toasted rolls, spicy hot crabmeat on toast, sharply seasoned melted cheese on crackers. After that the whole group joins up with twenty or so more at the Wildmans'.

Mrs. Wildman likes to put her buffet table in front of the dining-room fireplace. At the other end of the room, three tables, each for eight, stand near the windows with a view of the Berkshire foothills. Another table seats eight in the wood-panelled gun room, where a rug shows game birds embroidered by Mrs. Wildman in gros point. The routine: maids serve the soup, made by Mr. Wildman, the men serve the turkey, ham, and the spaghetti and salad; everybody does dessert. Note: the ham's mustard sauce and the turkey come from Colorado Springs, the latter smoked by Eugene Lilly. For centrepieces, there are Mr. Wildman's own special wines in bottles that wear Viennese festival floral necklaces.

Many of these guests will meet again for dinner, this time at the farm of the Richard Crofts. In the pretty living room—old French china, Bristol and Sandwich glass, rosy chintz—there is a view sixty miles long that goes with the drinks, the caviar in a bowl of cracked ice, the pâté de foie gras served whole, and the hot banana canapés. Four tables stand in the dining room, two for six, two for four, while in the long wide hall, stands a table for eight young people. The routine: buffet table, with a maid to clear, a butler to fill the wine glasses, and the guests to serve themselves to food and pleasure.



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Right: Shape to go inside a suit-jacket shape that's small and tidy—a blouse no more involved than a handkerchief. The buttons are down the back, sleeves are minimal, and if a woman doesn't decide to add a swash of belt, she's missing a bet. By Diane Young, in fabric of Du Pont acetate and nylon. \$4. Bloomingdale's.

Below: White textured silk blouse for a shape of suit that has a rise to the skirt band. Light darts at the bosom make the fit, the neatness here. Beads are a fine idea. \$11. Bloomingdale's.



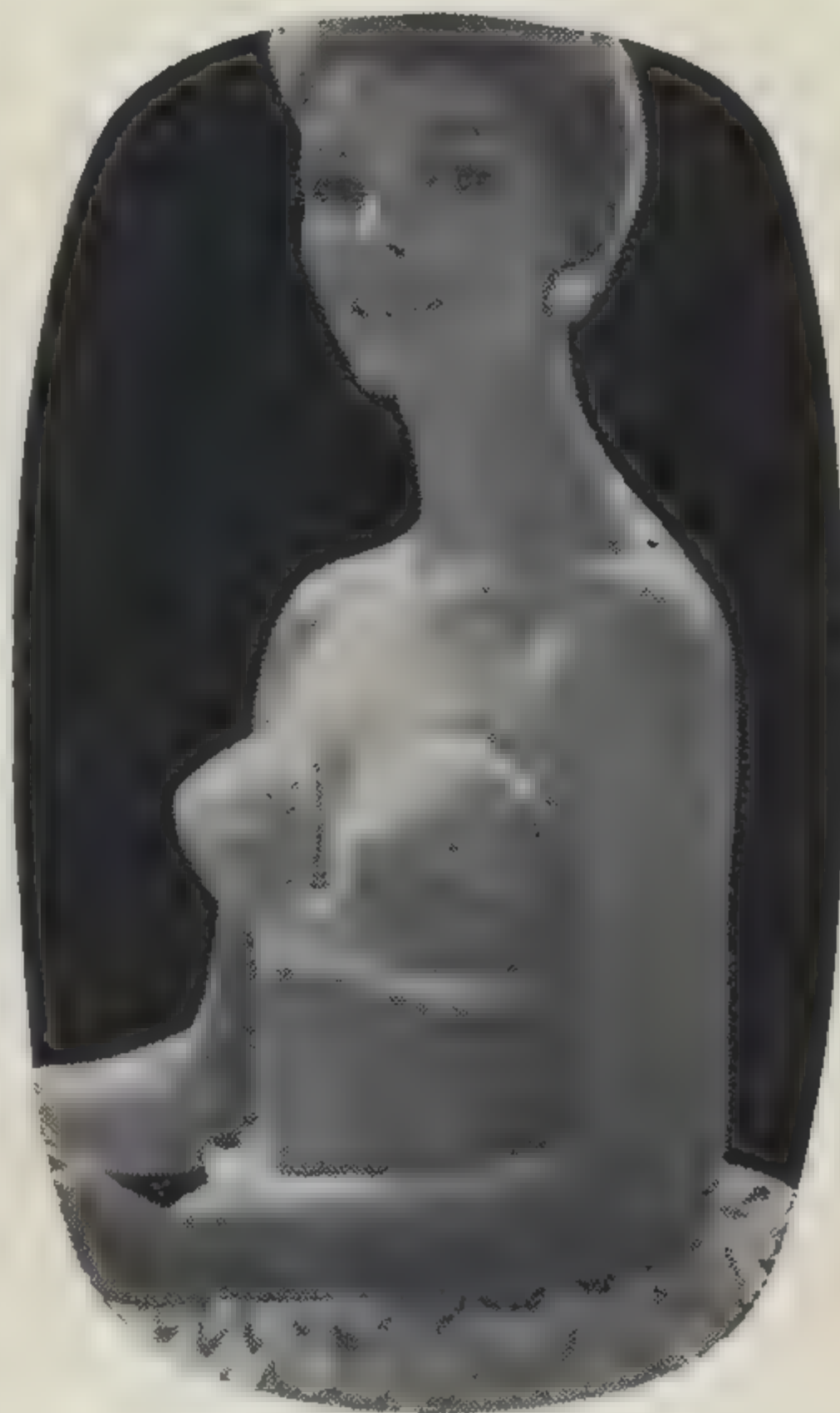
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A visit to Cincinnati

BY DAVID DAICHES

The Literary Club of Cincinnati (it calls itself simply "The Literary Club," with no local qualification) claims to be the oldest existing institution of its kind in the United States. Founded on October 29, 1849, it has held weekly meetings ever since, except for a period during the Civil War. That intermission resulted from the fact that, after a meeting held on April 17, 1861, the members of the club, in a fit of patriotic zeal, enlisted to a man, serving together for some time as the Burnet Rifles. The flag they carried now adorns the wall of the attractive early nineteenth-century house at Fourth and Lawrence Streets where the club now meets. This house was presented to the club by Charles P. Taft and his wife on June 27, 1930; the club holds it on a ninety-nine-year lease at a nominal rent of one dollar a year.

I discovered all this when I attended a meeting of the club as a guest a little while ago. It was my first visit to Cincinnati, and I found this old river port full of colour and interest. I liked its river, its parks, its odd nineteenth-century corners, its flavour of post-1848 German culture, its new library, its general atmosphere of a city that had come to terms with its own history and looked both backward and forward. To my British eyes this last quality was especially appealing, and one I have not often found in American cities. I did not, however, expect to find myself one Monday evening in an atmosphere reminiscent of the old Speculative Society of Edinburgh listening to a paper on the biochemistry of madness.

This was a unique experience. The speaker, Howard D.

Fabing, M.D., an eminent neurologist and psychiatrist, by his approach and interests committed to a non-Freudian if not to an anti-Freudian approach to psychology, stood behind the rostrum set in an alcove at the end of a handsome room in which members of the club sat on chairs and sipped Bourbon-on-the-rocks. Written on the wall of the alcove behind the speaker were the words, "Here comes one with a paper." An ornate presidential chair stood empty in the centre of the alcove during Dr. Fabing's talk. I observed casually that ninety per cent of the audience, as well as the doctor himself, were bald.

The title of Dr. Fabing's paper was: "Mouch-more, Mobsters, Mexicans, and Madness." "Mouch-more" is the local name for a species of mushroom which has for centuries been eaten by Siberian tribes of the Kamchatka peninsula in order to induce a state in which the eater becomes ecstatic and violent. "Mobsters" was Dr. Fabing's modern equivalent for the Norse "Berserks." The behaviour of the old Norse Berserk was, Dr. Fabing contended, surprisingly similar to that of the mushroom eaters of Siberia. It has been most plausibly conjectured that the Berserks ate the *Amanita muscaria* mushroom, known as *flugschamp* in Swedish and *fluesop* in Norwegian.

Dr. Fabing told of a middle-aged tavern keeper in Michigan who, in October 1955, went berserk after eating wild mushrooms, later identified by the Botany Department of the University of Michigan as *Amanita muscaria*. The Mexicans of Dr. Fabing's title were Southwest

(Continued on page 172)

HOW TO STAY MARRIED

(Continued from page 151)

that I stayed my hand."

On the second occasion, she burst into the house after a bridge party to say that her partner had complained bitterly all afternoon because she was misunderstood by her husband. Aunt Nell sighed happily and said: "I thank God daily that your uncle doesn't understand me. If he did, he'd leave home without even stopping to pack."

I realize that although marriage is a universal phenomenon, it is a highly individual experience. What is one man's marriage is another's misalliance. So it seems highly improbable that any code could ever be sufficiently catholic to ensure happiness in every instance. Thus I have no gratuitous advice to give.

But this is what I believe: that marriage, more than any other relationship, calls for each partner to be the very pineapple of politeness. By that, I do not mean the kind of empty surface manners that shield from the world a hollow union. I mean the kind of gentle manners between husband and wife that each would instinctively employ toward dear friends.

It is my honest opinion that two persons like Add and myself, in whose respective families there is a long history of happy marriages, have a better chance of achieving one than persons whose family history is the opposite.

Marriage is the public façade of a private institution, and there ought to be a lot of privacy in it for each partner. Togetherness is just dandy for persons who are so constituted that they can live in each other's pockets. But some of us suffer from claustrophobia! Every person in the world is entitled to his share of Aloneness and to the sanctity of his soul. A marriage license is not a license to pry around in the other partner's psyche without permission. The spouse who demands that he share every thought of his partner is asking for what he gets.

In the bright lexicon of marriage, there should be no such word as "mine" unless it refers to mink. Use of the word "ours" will pour perfumed oil on the waters before they are troubled.

The wife who makes an eternal habit of exchanging the present her husband has taken the time and trouble to choose may soon run out of both presents and husband.

Marriage, heaven forbid, is not a signal for general eroding of the person and the intellect. Marriage should be for relaxation, not disintegration. Familiarity may breed more than contempt, but that's sufficient. What more can one say about pin-curls and 24-hour shadow?

It is my conviction that love, humour, and horse sense have more to do with success in marriage than similar background, tastes, or interests. My husband is a conservative, eastern, Ivy League type. I am a rambunctious, two-gun Westerner. We were both baptised into the church when young, but at opposite ends of the religious spectrum. He is a hard-shell Republican; I am a spirited Democrat. He likes bridge; I hate cards. He plays golf; I loathe exercise. I like dancing; he likes light wines. But our differences have amused, not estranged, us.

Obviously, neither of us married to make the other over into his own image. Neither of us, thank God, is a nagger. When Add thinks I have taken on one too many committees, he tactfully hints that there are others also equipped to run the universe. When I worry about his smoking like a chimney, I put on his desk all the fearsome medical reports of lung cancer. I don't even know if he reads the clippings!

Now let me speak my piece about taking a mate for granted. To hear the experts sing it, that is the cardinal sin in the marriage decalogue. However, if one does not trust and enjoy faith and full confidence in the person to whom one is married, why bother at all? When I walked to the altar, I did not volunteer for the Pinkerton Squad. Granted that possession is nine-tenths of the law, I'd still rather have love than the law on my side. When we go to parties, Add expects me to make eyes at the boys and I anticipate that he will concentrate on the prettiest women. The only cause for alarm would be the reverse.

At the end of almost thirty years of a happy marriage, how happy I have no adequate words to tell, I know that marriage is not only an honourable estate but the only career essential for my sex. If I were President, and I think I could win on this platform alone, every girl would have a husband, preferably, particularly her own.

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A VISIT TO CINCINNATI (Continued from page 170)

American Indians who were for long experts in the use of various hallucinogenic plants and seeds, notably peyote, or dried mescal cactus, blossoms, which produce striking visual and sometimes auditory hallucinations of a kind similar to those described by Aldous Huxley after taking mescaline (with Dr. Fabing standing by). All these hallucinogenic mushrooms and plants contain drugs with a common chemical structure; they are of the family of compounds called indoles, very reactive compounds capable of rapid mutation from one to another. Not all indoles are hallucinogenic; there is a great variety of them in biology, and the human body constantly entertains many innocent ones.

One of the indole compounds recently scrutinized, Dr. Fabing told us, is bufotenine, so called from the Latin name of the toad, *Bufo bufo*, because it is found in the skin and salivary glands of poisonous toads. Bufotenine has recently been found in certain mushrooms as well as in the South American tree, *Piptadenia peregrina*, the seeds of which used to be employed by the Indians of Hispaniola and parts of South America to produce a mental state startlingly reminiscent of temporary insanities of the schizophrenic type.

In 1953 two German chemists found that the *Amanita muscaria* contained bufotenine. Injections of small amounts of bufotenine into the veins of convict volunteers at the Ohio Penitentiary in Columbus by Dr. Fabing and a colleague recently produced transient schizophrenic symptoms. Further, in 1947 a chemist named Hoffmann working in Switzerland accidentally swallowed a minute amount of the dextrorotatory diethylamide of lysergic acid (known as LSD) and immediately developed a psychosis which looked and felt very much like schizophrenia. Further investigation of the LSD psychosis, as it came to be called, led to experiments with mescaline and other hallucinogenic drugs which linked up with the mushroom story.

"Is schizophrenia perhaps a biochemical disease, a disease of metabolic error?" Dr. Fabing

was moved to ask, after reviewing these and other developments. "Could it be a disease caused by the production of abnormal indoles in the bodies of people—indoles which poison the brain and thereby produce the torment which fills about half the hospital beds in the civilized world?" If this turned out to be true, then a specific drug therapy could be found: the tranquillizing or ataractic drugs already in use are a step in that direction. If bufotenine turned out to be the clue—and Dr. Fabing at one time thought it would, but his cautious colleagues have not yet found the proofs required to demonstrate it—the whole problem might turn out to be surprisingly simple. At any rate, it looks as though the biochemist is going to have as much to say as the psychoanalyst about mental health in the near future.

Dr. Fabing concluded his talk by remarking that within twenty years one of two things might come to pass. Either the chemists, having failed, will be so frustrated that they will fill Freudian couches, or a synthesis of seemingly conflicting explanations of mental states will have been found, with revolutionary results.

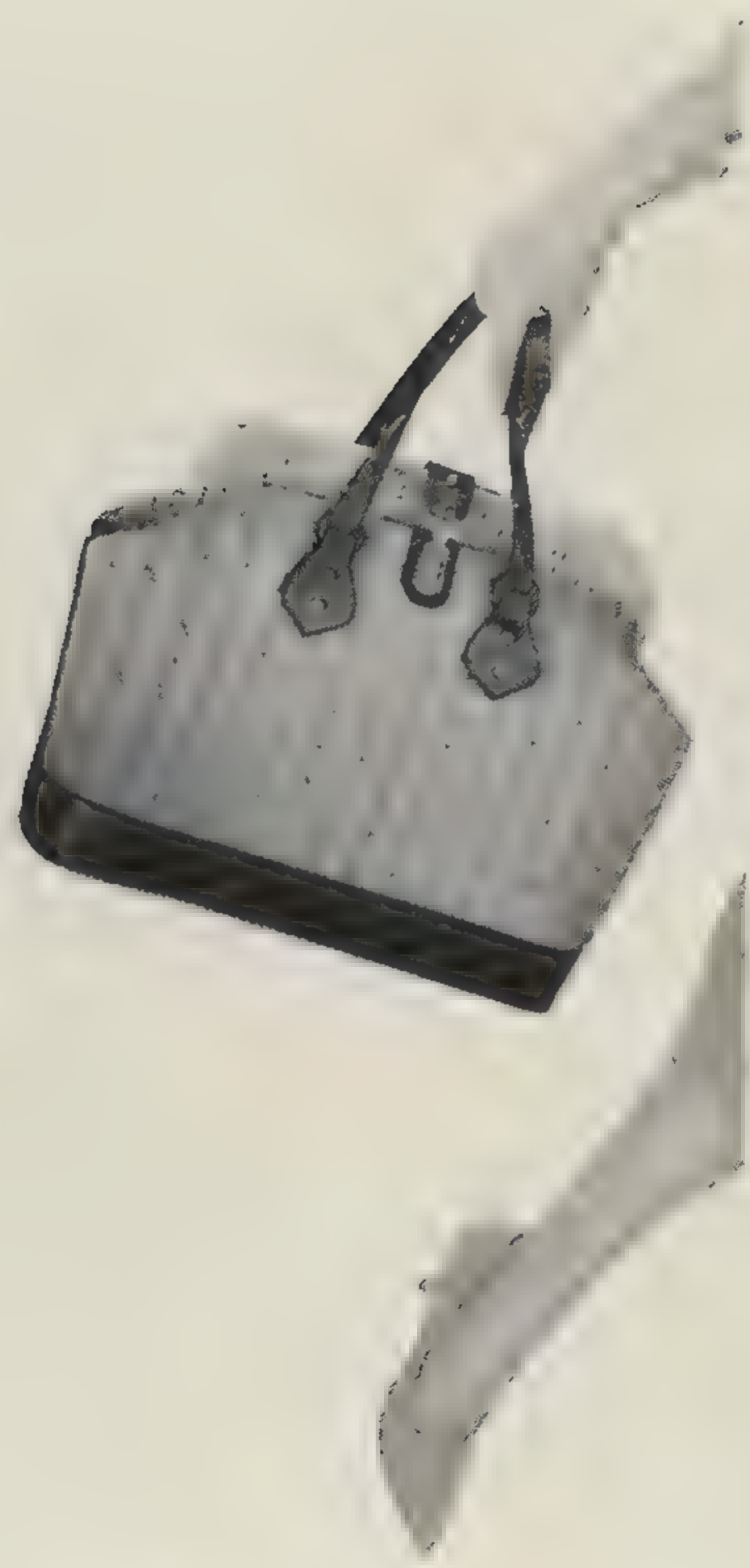
I sat chatting in the club-room with Dr. Fabing, over beer and sandwiches, after his talk. We discussed Aldous Huxley and mescaline and the psychological explanation of the perception of form in art. We got bogged down in discussing the effects of certain kinds of musical form. As I left this meeting of the Literary Club, and walked round the statue of a gauche and beardless Lincoln on the other side of the street, I meditated on the complexities of Cincinnati culture.

I returned the following evening to Bloomington, Indiana, where I was then visiting professor at Indiana University. I flew to Indianapolis, and there had to wait for the midnight bus to Bloomington. It was a weary wait in the Greyhound bus station. When the bus finally arrived and I had settled myself in reasonable comfort, I became aware of a conversation between two women going on behind me. The conversation sounded so fantastic that I turned round in my seat to see

who they were. The woman who was doing most of the talking was a shabby, middle-aged, drained-looking mother who had on her lap her mentally defective child of, I should say, five or six. The child could not talk or hold itself properly, but lolled wretchedly while uttering periodic sounds that were really more animal than human. It was a desolating spectacle.

The mother was telling a friend that she had taken her child to be prayed over by a faith healer. She told of the prayer room, where deformed and dying people were carried in to be prayed over by the preacher. She had waited for hours, the child in her arms, with sick people vomiting around her, and groans and cries going on. Finally, she could wait no longer and had to leave for her bus. But the preacher took her name and told her (presumably for a consideration, although she did not say this) that he would send the name to the head preacher who would pray over the child by mail. All this the woman described in an ungrammatical and crude English, but the scene came across vividly enough, in spite of the listless tone in which she spoke. "I saw a girl there with her head bigger than her body. When I saw her I said I was glad that my Johnny was like he was." Her talk went on behind me as the bus rumbled through the night.

We reached Bloomington at 2:15 A.M. As I disembarked from the bus and looked for a taxi, I found myself hoping that the biochemists would hurry up and produce the knowledge that would give us more control over the human mind and body. I got to my apartment and had a stiff whiskey before going to bed. As I felt the welcome liquid tingling down into my stomach, relaxing and unwinding me after my nightmare bus journey, I wondered about the biochemistry of the sensation. Just as I was about to fall asleep, I had a total recall of one of Dr. Fabing's final sentences: "The key to the riddle ought to be somewhere in the neighbourhood of bufotenine among the indoles, or perhaps in a chemically more complex protein molecule."



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Fare thee well

BY JACK GRENARD

We are three sailors from ships of the Sixth Fleet, visiting Athens, Greece. Ashore one night in Piraeus, we search out and find a restaurant highly recommended by a famous travel guide in his book on Europe.

Up a dark, alley-like street into a glow of light. There is a shop on the corner, but no sign. It must be the place because all the other buildings in the block are dark.

We open the flimsy door and walk in. Across a sawdust-sprinkled pine floor stands Athanasius Vassilena. In his mid-fifties, he is stoop-shouldered, half-bald. We sit down on simple cane chairs at a bare table covered with a cracked oilcloth.

A moustached waiter in a white apron stands by aloofly. There is no one else in the eight-table restaurant except Vassilena and us. We ask for the meal of fourteen courses. The waiter nods. There is no choice. There is no menu.

The waiter returns with *retsina*, Greek wine flavoured with pine resin. It is a taste and tradition dating back to Homeric times when resin was used to preserve wine. The Greek people grew to like the pungent taste, and so we must ease it down today.

This is followed by Aegean oysters. Perhaps the intention is to cause us to drink more wine, because the oysters are salty. The resin makes us thirsty enough. Before swallowing the little grey pieces of flesh, we observe a precaution suggested by Fielding for clams. A drop of lemon juice is squeezed on each oyster. If the mollusk wiggles, it may be presumed to be "safe." Fortunately, the oysters come at the beginning of the meal when safety is still a concern.

Next, octopus tentacles, rosy-tan, and—if we use our imaginations—flavoured a bit like chicken. We recall seeing fishermen lift and smash such octopuses forty times against stones to kill and to tenderize them for our table.

Then, *taramosaláta*—fish eggs mashed with oil, bread, onion, salt, pepper, and lemon, all mixed into a creamy paste. "Excellent for sticking up pictures," is the unappreciative comment. We need not worry, for Vassilena speaks little English.

More bread, more wine. Roquefort cheese mixed with white butter for the bread. A green salad of lettuce, onions, aniseed. Pressed pork, looking most unpalatable.

All the time Vassilena watches from behind his counter, working his food magic in a little aluminum pot and an iron frying pan on a single gas flame. He produces the fourteen courses as fast as we can pretend to eat them.

Boiled shrimp with pickles, carrots, and mustard sauce. Fried shrimp fritters—or so our friend from the South calls the greasy brown blobs. Sausages made by Vassilena himself, stuffed with who knows what or when.

Interrupting our delight is an officer from the guided missile cruiser "Canberra." He enters in civilian clothes. "Is this the place where you get the fourteen-course meal for two dollars?" We nod, and he sits down, first noting with suspicion the fare on our table.

In a few moments he is served the oysters. He picks at a few of the first dishes, gives up in disgust. "Wicked stuff," he comments.

"Oh yes," we say. "Our friends, who ate here last week, (Continued on page 174)



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FARE THEE WELL

(Continued from page 173)

were sick for four days—not to discourage you, sir."

But he picks up his coat. "You guys are sadists, I think. You really are." He stalks out in search of a taxi.

Our meal continues with spiced meat in paper-thin dough, rolled as in a tamale. With it are spiced meat patties looking like dried-up, miniature hamburgers—black.

The next joy is *sinagrida*, a whole fish that looks like a French fry—except that it possesses eyes. Following this is the *pièce de résistance*, firmly held by the waiter. We glance at Vassilena and find him beaming proudly.

It is fish soup made from fish eggs and lemon. With red faces we force it down, fanning our mouths while waiting for the next course, "chicken." It is red-dened pigeon, not unlike small chicken and with the same taste. Better than octopus.

After that stomach-easer, the dessert: an orange from Crete. The acid from its skin bites under our fingernails as we peel it. The taste is dry, flavourless—but so would a fudge sundae seem after this meal.

Downing another pitcher of *retsina*, we prepare to leave. We experience difficulty struggling into heavy peacoats, and we find ourselves staggering slightly under the weight of the food—or the wine of the ancients. We note with pleasure, though, that our stomachs have not rebelled against the exotic dishes.

Vassilena coughs and smiles like a little boy. He is so proud now we have survived his culinary obstacle course. Our wine-clogged eyes see him bring us each a blue ribbon. But no—it is merely the bill, scribbled on a scrap of paper and placed face up on the table. Sixty-eight drachmas each.

We bumble out the door, singing, into the street. An hour later we have found our way back to the ship. Follows a night of hourly runs to the scuttle butt for drinks of water to soothe dry mouths that won't let go the *retsina*.

The next morning we wonder aloud about Vassilena. Does he really cook well? Or does he toss together weird, almost inedible food for the joy of seeing what crazy things people will eat? Come to think of it, he did a lot of smiling during the meal.



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WHAT DO YOU THINK ABOUT FASHION?

(Continued from page 114)

13. Do you own two dozen fresh white handkerchiefs or is it tissues all the way?
14. In your opinion do you look well in black? If not, how much black do you own? Same rule applies to any colour.
15. Do you own a "favourite" girdle—the older it gets the better you like it? And . . . have you looked at yourself sideways in a full-length mirror (within the last six months should keep the majority from a "yes" here)?
16. Do you have an automatic "diet dinner" that swings into action when you feel, suddenly, all round edges? It might be: tartare steak served with strips of cold asparagus, capers; almost any lean baked fish or a whole lobster baked in a few spoonfuls of white wine and butter—100 calories for this; calf's liver cooked with herbs; or, for that matter, poached eggs and an opulent dessert.
17. How do your hands look when you deal the cards at Canasta? Does the woman with the "wonderful rings" simply have a more expert manicure?
18. Do you make it a rule to get to bed early one evening a week—even when you're not "tired out"? Have you tried sleeping without a pillow or do you really believe that chin sag is an act of God?
19. Do you hate the idea of getting reading glasses? Going to the dentist? Asking the doctor's opinion on vitamins, iron shots, et cetera, to help you through arduous times of the year—school vacations, a prolonged travel session? Do you keep an extra pair of sunglasses in the car?
20. When you go to Italian restaurants do you always order pasta? Do you think of salads in the summertime and only then?
21. Have you thought about what you plan to wear at the next party you give—or is the choice a safe, automatic one?
22. Are four out of five things in your closet what your mother would call classic?
23. Do you panic when you are asked away for a summer weekend that means shorts or slacks? . . . If you can't live up to either, have you found a smashing substitute?
24. Have you heard yourself say the same thing to three different people three times in a row? Are your opinions riddled with clichés?
25. Are you sure you've never said: "If I take my hems up, they'll only let them down again," "Flat-heeled shoes make my legs look fat," "I can't seem to get clothes that fit me."
26. Have you any opinion at all on the coloured-stockings question? Do you consider dark stockings daring?
27. Peace-of-mind division: If you had to write a letter, could you sit down at a well-stocked desk, find the pen and paper at hand? Do you own a 4c stamp?
28. Have you had a great deal of "bad luck" with ill-fitting shoes? Do you own a presentable pair of galoshes (there *are* some) and, while we're at it, a handsome raincoat and umbrella?
29. Have you been wondering whether you'd look pretty in another shade of hair—and how long have you been just wondering?
30. Have you learned how to decode your husband's clothes comments? When he says you look "like a Japanese wrestler," is he simply noticing a change? Has the word "matronly" crept into *anybody's* conversation re you?
31. Do you trust your fashion eye? For instance, when you've looked for months, and suddenly *the* dress appears with a price tag you didn't expect, do you buy it then and there?
32. Are the new magnum sleeves (see pages 115-117) a total shock to you or can you see them now as a possible—and delightful—summer refreshment?
33. Do you invariably let your hair go "one day too long" for its weekly setting—and is that "weekly" not quite the story?
34. Do you own some seasonless clothes—silk dresses, some light wool jerseys, a bright coat or two, perhaps a silk sweater; do you own several things that you know from experience travel well?
35. Do you hang your cashmere sweaters instead of folding them in a drawer? Do you know your cleaner by name (a "Mr. Jones" gets more on-the-spot attention than a vague say-you)? Do more than two pairs of shoes in your closet need polishing and re-heeling. What about shoe trees?



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A bit bold perhaps...but why *not* let your perfume say the things you wouldn't dare to? Primitif in perfume, parfum cologne, dusting powder. From \$1.50 to \$18.00 plus tax. Try it...if you dare!



Cadillac of driving gloves: hand-crochet back, perforated capeskin palm . . . perfect fit. Beige only. About \$7.50 at fine stores.

Mark V

Stretchies®
the one-size glove

AMERICAN ASTRAL, 11 E. 36 St., N. Y. C. . . . 9-102 Merchandise Mart, Chicago

Handkerchief of the Month



BLOSSOMING EARLY...

and welcome as Springtime—violets, lilies of the valley, dwarf daffodils, bachelor buttons, roses and daisies on Burmel's fresh white, sheer cotton handkerchiefs. Tape borders and hand-rolled hems—exquisite finishing touches. Pick a bouquet—at better stores. Look for the Burmel label.

Burmel New York

*Reg. U. S. Pat. Off.

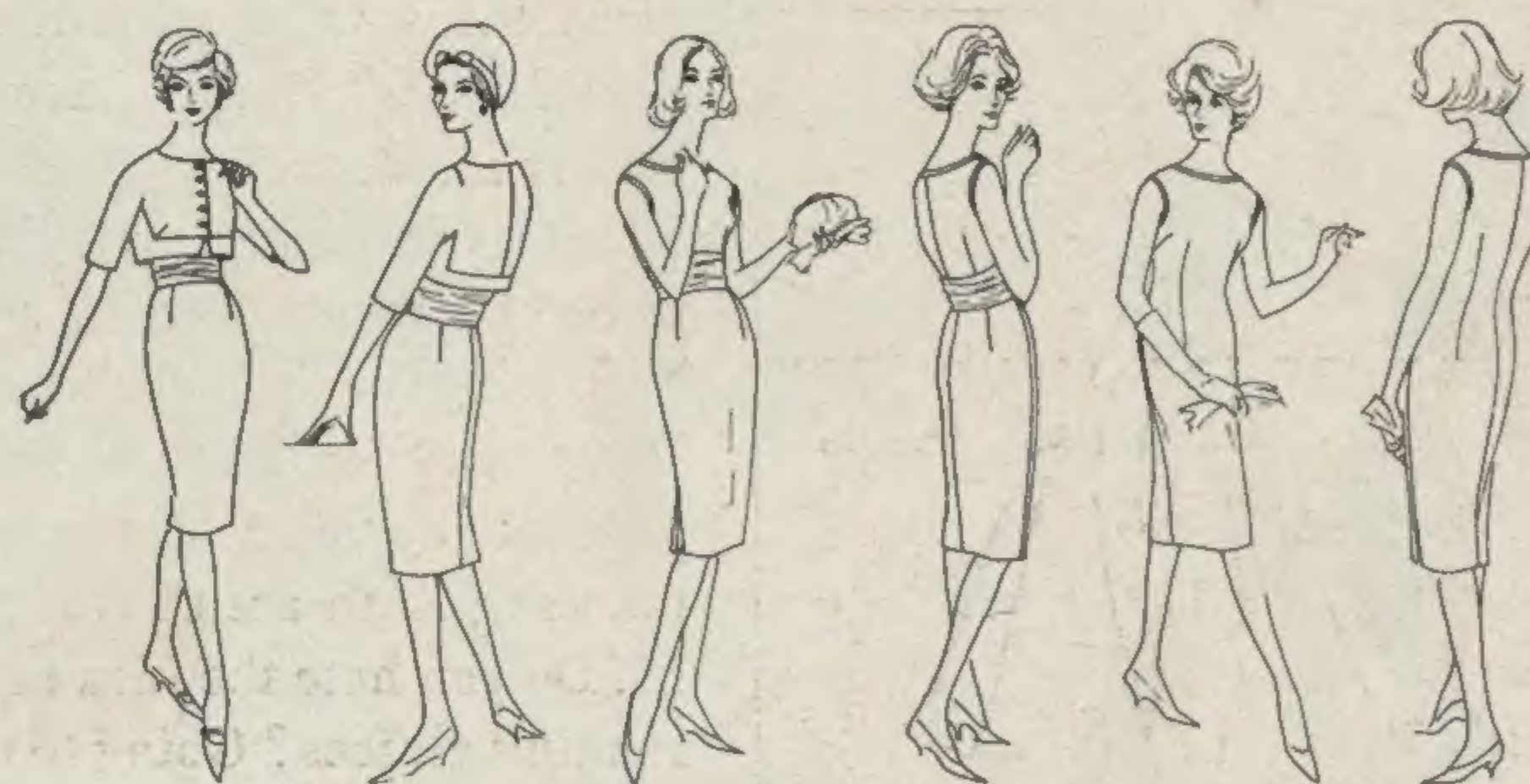


Puzzle: find the night cream

The richest night creams, now, seem to be the lightest: they disappear into the skin before you can count even one sheep. A pleasant example is Antoine's new Crème Vitonia, light, blossom-scented, and a friend to all types of skin; it nourishes, moisturizes, gives new vitality, due to embryonic liquids and vitamins A, B, E. 1½ oz., \$12.50 plus tax. Saks Fifth Avenue.

VOGUE PATTERNS

(Other views, sizes, yardages of Patterns shown on pages 154-155)



4974

Above: Vogue Pattern 4974. Costume in sizes 10 to 16 (31 to 36). In size 14, using 35" fabric without nap, the dress takes 2½ yards; cummerbund, 1¾ yards; the jacket, 2¼ yards. Price, \$1.

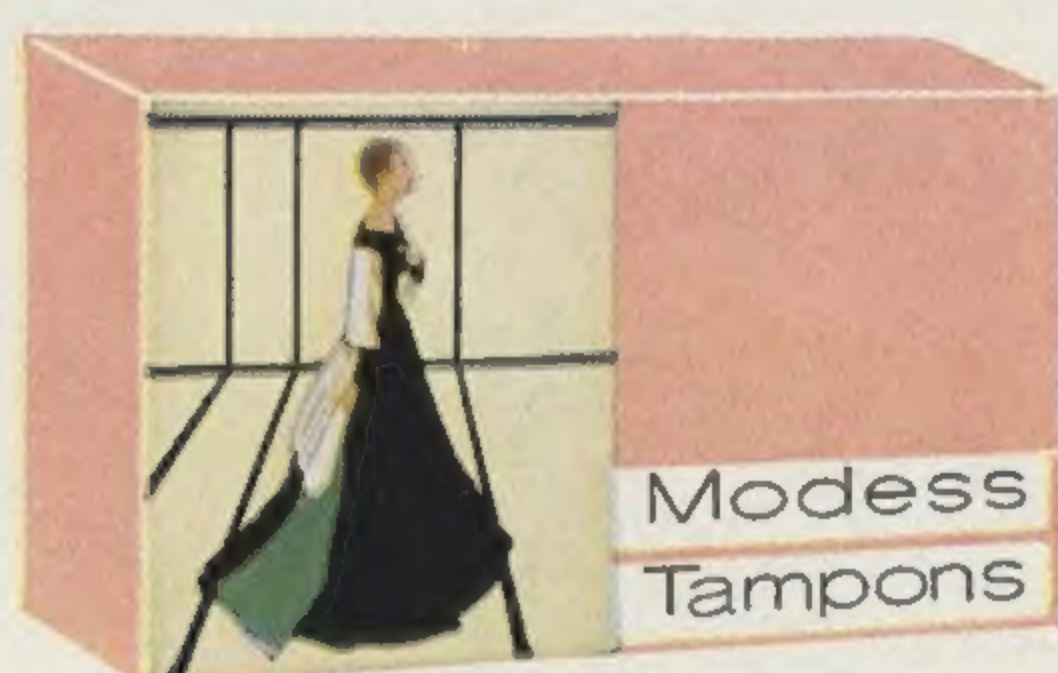


4970

165

Above, left: 4970. Suit and blouse, sizes 12 to 18 (32 to 38). In size 14, skirt requires 1¾ yds., jacket 1½ yds. of 45" fabric. Blouse: 2¼ yds. of 35" fabric. Yardages, for fabric without nap. \$1.50. Above, right: Vogue Pattern 165. Jacketed dress in sizes 12 to 40 (32 to 42). Yardages for dress and jacket in size 14, using 35" fabric without nap: the dress, 3 yards, the jacket, 2¼ yards. Price, \$2.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.



Modess Tampons

... *flexible*

The new tampons you can trust even on "first" days

Shape to fit you . . . flexible Modess® Tampons conform to inner body contours, leaving *no area unprotected* (often the cause of embarrassing accidents with old-style, rigid tampons).

Twice as protective . . . Modess Tampons provide twice as much protection, more absorbency than any other tampon —offer as much security as a napkin. Most women will need no extra precautions even on "first" days.

Blessedly comfortable . . . soft and dainty . . . easy to insert with slim, individual applicators. Regular, Junior, Super. Box of 10, 45¢; box of 40, \$1.56.

The shoe: U. S. Kedettes Sugarfoot in turquoise, hot pink or orange prints, and fashion colors. Narrow and medium widths. 4.95



the
big
swing
is to

U.S. KEDETTES®

the wash-and-wear-everywhere casual shoe



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